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CHRISTMASTIDE

Lo, now is come our joyful'st feast!
Let every man be jolly.
Each room with ivy leaves is drest,
And every post with holly.



HE origin of Christmas is lost in myth and the custom of primitive peoples. Every nation has kept it since Adam wore fig-leaves and laid away a few primitive potatoes after the bread-fruit season was over. The old Norsemen kept a harvest festival that corresponded with our Christmas; the Romans held a mad season of gamboling called the Saturnalia, in December; and the ancient Druids kept Yule with sacred rites in their temples. The primitive idea of Christmas is the completion of the field year, the storing of the harvest in the bins, and the swift walling-up of all houses with snow.

The old Scandinavian myth of the death of Baldur, god of summer, deity of flower and leaf, Baldur the Bright-haired, is the fanciful expression of this idea. You know the legend—how Freya, mother of Baldur, exacted a pledge from every plant and leaf that it would never hurt Baldur, and how she dreamed him safe from all harm. One day, in jest, Baldur offered himself as a mark for an archery contest, and the gods shot darts at him that rebounded from the god of summer, harmless. But Loki, the evil spirit, whispered in blind Hoder's ear to use a mistletoe dart, knowing well that Freya had forgotten to bind the inconspicuous, dull-colored, weak mistletoe to her promise, and Hoder shot so well that Baldur fell dying on the grass, pierced to the heart with the arrow. Then darkness and cold and the dread

twilight of the gods descended upon them, and the god of summer was dead forever.

Farther south, in sunny Italy, Christmas time was the time of grape-picking and wine-making. The brown-faced peasant lads frolicked and played tricks, the peasant girls sold kisses to the highest bidder; the priests of Bacchus held high carnival. Everybody, from the gray grandmother to the chubby toddler still unsteady on his legs, took part in the general riot. Neither law nor propriety held any sway. Everybody sought pleasure and laughter as best pleased them, and slept it off when the days of revel were over. Rome was a vast pleasure-booth; Italy was a fair. They called it the Saturnalia, and if the satyrs did not come out of the woods to join in the lark, then the old chroniclers had more imagination than honesty—for there are tales.

At the time of the Saturnalia one year, when the low moon hung in the deep sky of autumn, Joseph of Nazareth journeyed to Jerusalem with Mary, his wife, and in the manger at Bethlehem the little Christ was born. Perhaps they kept his birthday at home in Nazareth in those early years; one would like to think of a cake and candles and something unusually good for supper in the carpenter's plain house on the boy's birthday; and it is very sure indeed that Mary remembered to keep it as something more than a child's anniversary—but how we shall never know. Yet after he left the green hills of Nazareth and blue Galilee behind him, there was no time for birthdays, and it was not until 70 A. D., long after his crucifixion, that the custom of keeping December 25th as Christ's mass was established. Christmas at first was kept secretly among the persecuted few who believed in him, and it was 200 A. D. before the festival was celebrated openly, Gregory Nazianzen writing to his friend St. Basil to encourage the Christian feast in place of the old Saturnalia and the customs of heathenness.

As the monks carried the religion of the White Christ to Britain and the ice-bound fiords of the North, they found strange customs to displace. The Druids went out in state to gather the mistletoe from the great oaks. They called the plant All-heal, and laid it upon their altars as a sign of the greatest sacredness. Every year at Yule the procession of all the village went forth, singing hymns, the priests and the herald that went before them carrying golden sickles and axes to cut the holy plant and bear it back to house and temple in triumph.

The custom of Old England is hard to break, and in spite of priest and saint and thundering sermon, the mistletoe has remained a sign and symbol of Christmas to this day.

"When rosemary and bays, the poet's crown,
Are bawled in frequent cries all through the town,
Then judge the festival of Christmas near,
Christmas, the joyous period of the year!
Now with bright holly all the temples strow,
And laurel green, and sacred mistletoe."

However, sometimes still in rural England, it is considered very bad luck if any mistletoe is inadvertently mixed with the Christmas greens that decorate the church.

The custom of burning the Yule log or Yule block is also a relic of Druid times. As far back as legend goes, it has been the custom in England to save a specially huge log for the Gargantuan grate fires in the hall, and for the servants to drag it in on Christmas Eve, when it is lighted with great ceremony. Old prints show curious scenes of master and mistress putting a hand to the ropes, and the family jester sitting gaily astride as the Yule log is tumbled into the Hall, while all the servantry stands about respectfully.

One of the old carols runs, according to Poor Robin's Almanack for 1677:—

"Now blocks to cleave
This time requires
'Gainst Christmas for
To make good fires."

Merry Robert Herrick also sings of the Yule log:—

"Come, bring with a noise,
My merry, merry boys,
The Christmas log to the firing:
While my good Dame she
Bids ye all be free,
And drink to your heart's desiring.
With a Last Year's Brand
Light the new Block, and
For good success in his spending
On your psalteries play
That sweet Luck may
Come while the Log is a-teending.
Drink now the strong beere,
Cut the fine loaf here,
The while the meat is a-shredding:
For the rare mince-pie,
And the plums stand by
To fill the paste that's a-kneading."

Another superstition suggested by the poem is that expressed in the old proverb: "As many mince pies as you taste at Christmas, so many happy months will you have," although this would tax the present-day stomach considerably beyond its official capacity.

Of quaint customs and fancies, there is no end to those connected with Christmas. Look in the Library catalogue, and under Christmas you will find thirty or forty pages devoted to the names alone of books dealing with every sort of superstition, legend, jest and game of bygone times.

Hogmanay still survives in Scotland, according to J. M. Barrie. Three Thursday nights before Christmas boys and girls go from house to house crying "Hogmanay!" and soliciting goodies from the busy housewife.

As Christmas approaches, the frolicsome young folks dress up in each other's clothes, rake forgotten costumes out of the garret, disguise themselves in all fantastic and furbelowed raiment that they can lay hands on, and go a-mumming. There is a knock at the door of some peaceful house where master and mistress are nodding over the fire with the cat, and the children are asleep up-stairs. The startled housewife smooths her apron, opens the house-door, and is instantly pounced upon by a horde of these merry young folk, full of song and jest, dancing, laughing, sweeping the furniture aside before her astonished eyes and organizing a reel in the middle of the floor while the children pop out of bed at the noise, and peep over the balusters at the mummers. But they are such a good-natured crowd that presently master and mistress are swept into the dance as well, and the youngsters ride on the shoulders of the foremost couple. After the dance is over, cakes and ale are furnished the revellers, and they go on to stir up some other staid household. This custom is said to be derived from the Roman feast of Pallas where youths and maidens exchanged clothes in honor of the powerful goddess, and went frolicking together out of high spirits and the liking for a good time which was just as common to Pompilia and Caius as it is to Ned and Alice of to-day.

Among the curious customs was that of giving Christmas candles by the chandlers, while bakers gave yule-dows to their patrons—little cakes with fruit in them. The traditional breakfast was furmity, a kind of porridge with plums in it. At dinner, everybody ate as much of everything as he possibly could, and at night supper, if anything, was furmity again. But one fancies

that they weren't very anxious for anything whatever, judging by the menus of those gigantic feasts.

The boar's head was the chief feature of the Christmas dinner, and many are the old prints showing a stout, ruddy butler bearing a huge platter with a roasted boar's head carrying a lemon in its mouth and garnished with parsley, while the table-full of guests regard the savoury burden with hungry eyes. Besides the boar's head, there were "ducks, geese, tripe, hams, liver, brawn, roast pork, roast beef, sausages, fish, vegetables, preserves, jellies, pies, pastries, and the time-honored English plum pudding." The table was loaded, and the more there was spread before the guests, the better the dinner was voted to be.

After the dinner there were nuts and wine and tobacco and Christmas carols. In the villages the lads held wrestling matches and pole-climbing contests, and greased pig races, and quoit-throwing tests, and all sorts of rustic sports, while the girls looked on and applauded. Sometimes they elected an Abbot of Unreason, or Lord of Misrule to be their king through the twelve days of Christmas festivity. The Lord of Misrule's word was law to his riotous followers. Masked and unmasked, clad in fancy dresses representing anything from St. Peter with his keys to the Old Scratch himself with claws, horns, hoofs and spiked tail, they played all sorts of wanton tricks and frolicked until they could romp no more. Hobby-horse dances were held, where everyone rode a stick with a rude horse's head carved and painted on the end, and the dance consisted in the highest possible leaps and prances. Minstrels served this Lord of Misrule and carried their viols with them, singing and playing whenever commanded. Perhaps the best known of these Christmas carols is the one beginning:

"God rest you, merry gentlemen,
May nothing you dismay,
For Jesus Christ, our Saviour,
Was born on Christmas day."

Another runs merrily:—

“Without the door let sorrow lie,
And if for cold it hap to die,
We'll bury it in a Christmas pye,
And evermore be merry.”

George Wither, singer of Queen Elizabeth's day, reflects:—

“Though others' purses be more fat,
Why should we pine or grieve at that?
Hang sorrow! care will kill a cat!
And therefore let's be merry.”

Some author whose name has not survived with his gentle verses, sings:—

“Of gladde thynges there be more—
Aye, four:
A larke above ye olde neste blithely singing,
A wild rose clinging
In safety to ye rock, a shepherd bringing
A lamb found in his arms—and
Chrystemess bells a-ringing.”

As we keep Christmas to-day, it is a cosmopolitan festival. Germany is the source of the Christmas tree, as well as of many of the presents usually hung on it; Belgium originated the custom of hanging the Christmas stocking; and some fairy-tale maker of Holland invented rosy-cheeked Santa Claus and his reindeer.

In Holland, by the way, the children range their shoes on the hearth-stone for Santa Claus to fill them.

In Denmark, they have the scheme of wrapping Christmas presents in mysterious coverings,—for instance, a piece of jewelry may be packed in a tiny box, rolled in cotton-wool, wrapped in a clean rag, covered with a thin layer of dough, and browned in an oven. After it comes out, it is tied up with tissue paper and ribbons, put in a box, and tossed at the recipient when she

is not expecting it. Curious bundles fly all around the house on Christmas Day—usually carefully done up in something soft so they will not hurt when they strike. Imagine innocently coming into the parlor and being met by your Christmas present accurately aimed by your mischievous small brother! Sometimes they are all put into a deep baking dish, and covered with a crust which is baked a light brown and brought in as dessert to the Christmas dinner.

But Santa Claus and the stocking, although they may be Teutonic in their origin, are nationally American now. "The real issue before the American people to-day, the issue that cannot be confused by false reasoning or obscured by the hired scribblers of plutocratic tyranny, is: 'Is there a Santa Claus?' And when the masses of liberty-loving people, a vast majority of the people, rise in their might and their nighties and creep with bare feet into the parlor and see the stockings bulging, they will decide with one voice that there is. They may not put it that way. They may just say: 'Oh, look what I got!' But it will come to the same thing."

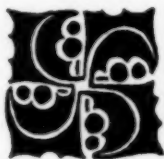
Yes, Christmas is more than an ancient harvest-feast, and more than the old merry-makings now. It is the time of goodwill and kindness—the one day of all the year when men and women open their hearts freely, and think of their neighbor more than of themselves. Dr. Van Dyke has expressed the spirit of Christmas better than anyone else:—

"I am thinking of you to-day, because it is Christmas, and I wish you happiness. And to-morrow, because it will be the day after Christmas, I shall still wish you happiness; and so clear through the year. I may not be able to tell you about it every day, because I may be far away; or because both of us may be very busy; or perhaps because I cannot even afford to pay the postage on so many letters, or find the time to write them. But

that makes no difference. The thought and the wish will be here just the same. In my work and the business of life I mean to try not to be unfair to you or injure you in any way. In my pleasure, if we can be together, I would like to share the fun with you. Whatever joy or success comes to you will make me glad. Without pretense, and in plain words, goodwill to you is what I mean, in the Spirit of Christmas."

SARA HAMILTON BIRCHALL

Chicago, Illinois



SIR EDWARD BURNE-JONES AND "THE GOLDEN STAIRS"



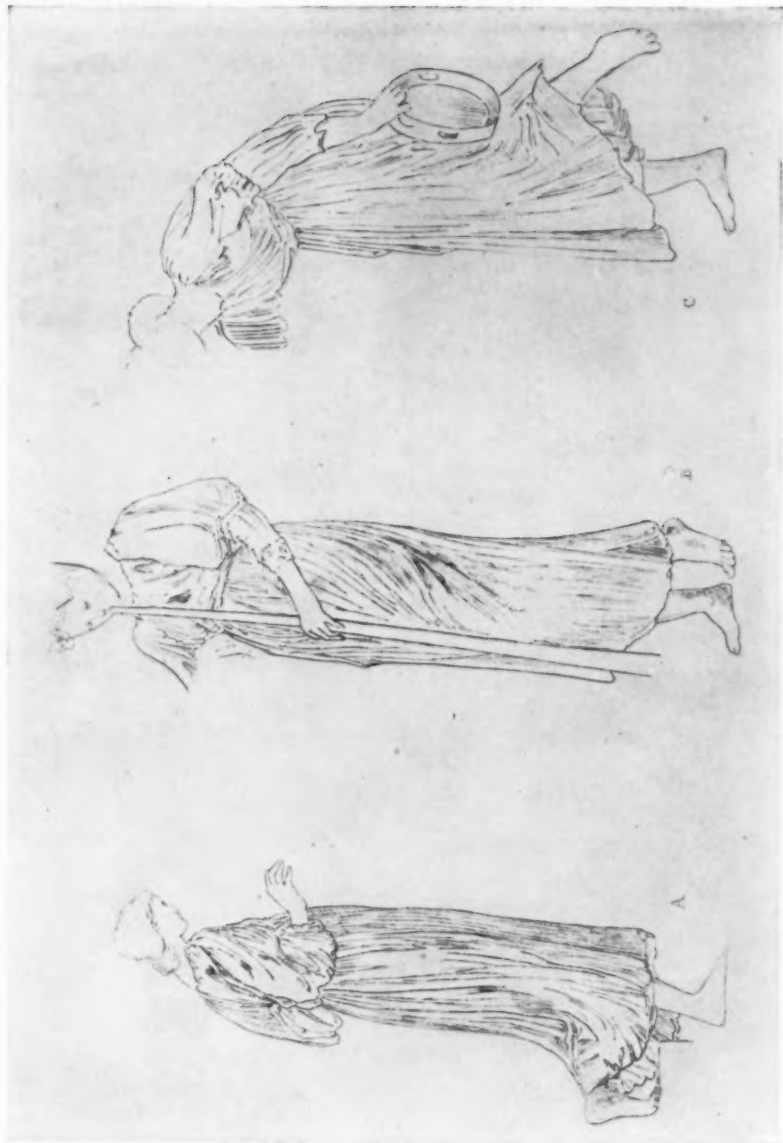
THE GOLDEN STAIRS

From the painting by Sir Edward Burne-Jones.

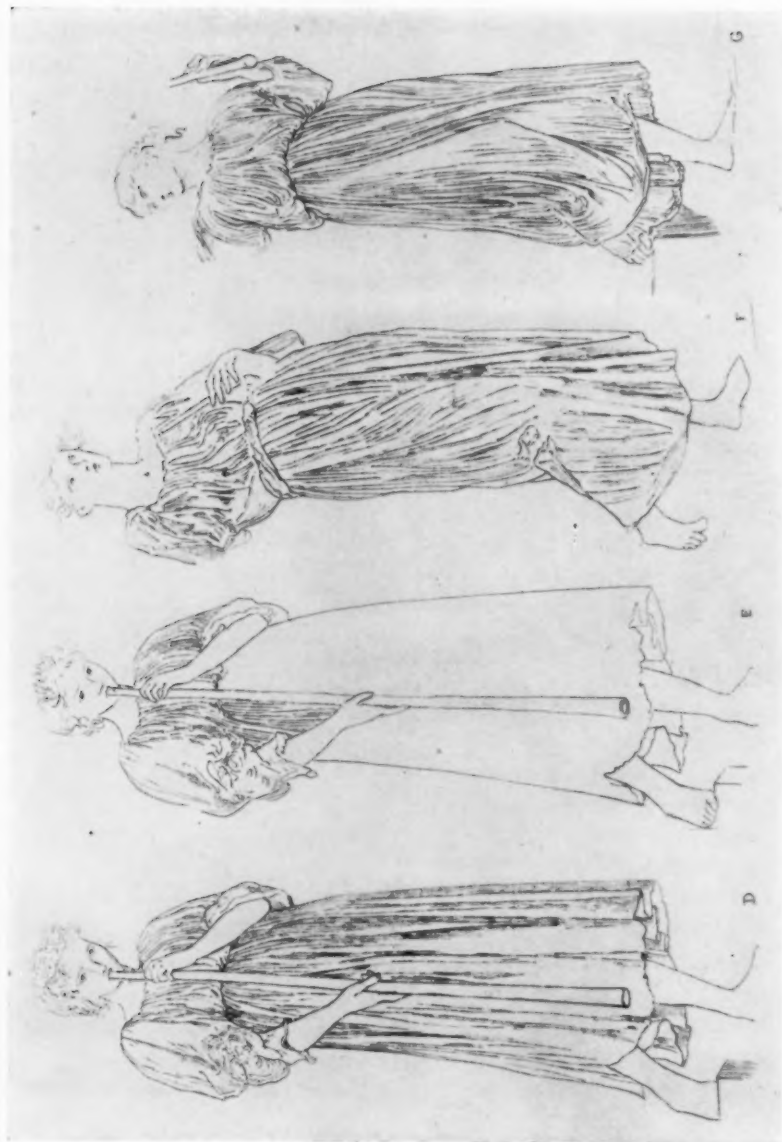
Here in London, in this bright summer of 1908, in the English Galleries of the Franco-British Exhibition among many other notable and fine works, is "The Golden Stairs." All the world knows the picture by reproductions, many will now have gazed with varying interest and admiration in front of the painting itself.

The picture was finished in 1880, and exhibited at the Grosvenor Gallery. The actual painting was begun in 1876; it was designed in 1872, the writer then a student in the Schools of the Royal Academy.

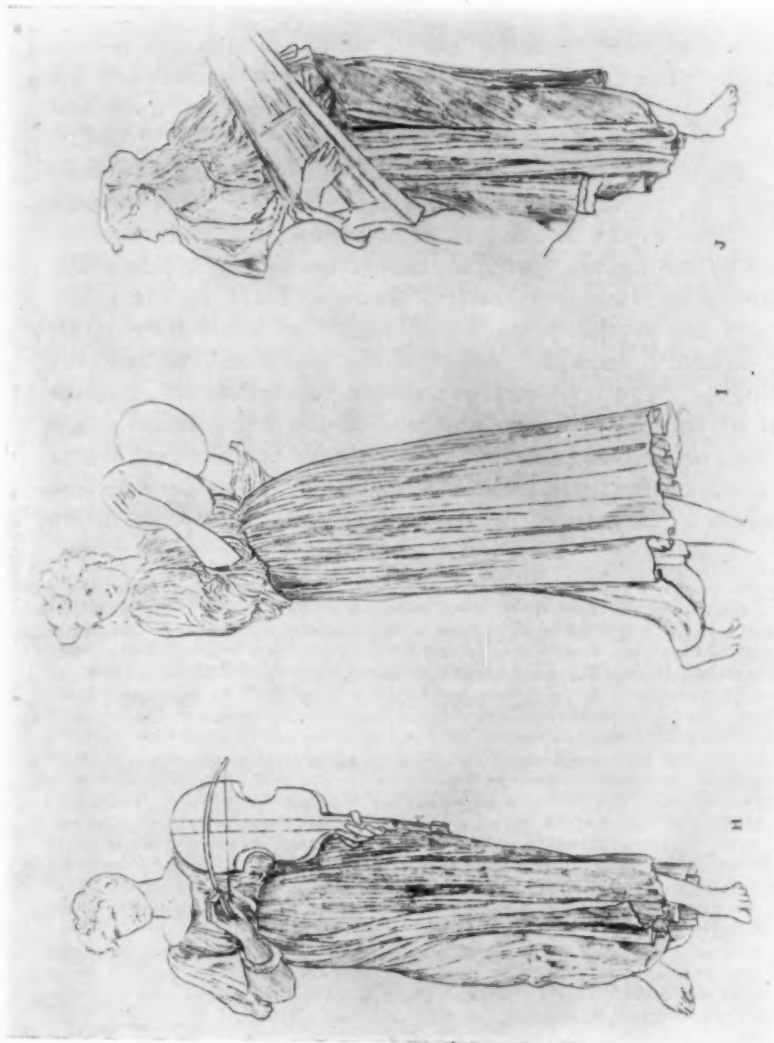
The conception had come to the master in many aspects, first as "The King's Wedding," then as "Music on the Stairs" and finally as "The Golden Stairs." Somewhere exists a small water-color sketch of an early conception of the picture with the draperies in contrasts of strong colors, a scheme finally abandoned for the



Studies for Drapery-lines, in the Golden Stair Maidens.
 A, Upper left figure, with pipe. B, Twelfth figure, with trumpet. C, Ninth figure, with tambourine.



Studies for Drapery-lines, in the Golden Stair Maidens. D and E, Third figure, with trumpet. F and G, Second figure, with pipe.



Studies for Drapery-lines in the Golden Stair Maidens.
 H, Eighth figure, with violin. I, A figure not found in the finished picture. J, Seventh figure, with harp.

lighter treatment in warm grays, which the finished picture exhibits. Thus during eight years and probably more had the picture slowly perfected in the artist's busy brain from first inception to finishing touch.

The temperate color treatment without doubt does the greater justice to the delicate design of the draperies. This delicacy is to some extent revealed in the reproductions of drapery for some of the figures, given in illustration to this article. The reproductions are from careful tracings, made in his studio though not by the master's own hand,* of small drawings of Sir Edward's, from the draped living model and perhaps the lay-figure. The lay-figure was seldom resorted to till after the cast of drapery had been observed on the living model. The writer remembers nearly the whole of a morning being occupied in the casting and recasting of the drapery for the Minerva in the first of the Perseus series. The figures in the

*

Twytton House. Alfriston, No. Berwick. Sussex.

Dear Mr. Bailey:—

Friday, Aug. 28th, 1908.

I am sending the Burne-Jones figures off to you to-day. I have gone over all the drawings, and they should now all of them be fit for process reproduction. I should be gratified to know they were all used because I believe they were originally Burne-Jones' own drawings. I knew I had not traced them myself and suspected the hand which had traced. I know that I did think them tracings made in the studio by an assistant hand; but then I had not had them under such very close scrutiny as that necessitated by the inking of the pencil line. Now that I have had them all very closely under my eye, I am of opinion that in their lead state they were not tracings at all, but original drawings made in pencil of drapery on the model and drawn on tracing paper in order to be laid over the small nude study underneath. Where those nude studies are I do not know.

I tell you all this because I think it will interest you, but otherwise it can serve no purpose now. They were Burne-Jones', but they are no longer. My ink line has sacrificed the Master's hand, and of course in more ways than one, for while I do not think they could have been better inked in by another hand, of course they have lost in the process. They no longer exhibit that tremulous richness and sensitiveness of line so characteristic of Burne-Jones' drapery drawing.

You may say, why did I go on with the work when it began to be evident to me that they were original drawings, but the point would have been tiresome to establish firmly to others' satisfaction. Then you were expecting them; in their original state they were useless for purposes of reproduction.

Yours sincerely,

Matthew Webb.

tracings can be recognized by reference to a reproduction of the whole picture.

In the studio was always an amazing store of tracings, unearthed on the rare occasions of a sort of "spring cleaning," to which the studios were subjected, whenever the master could tear himself away from work and town for a few days, and could find some careful hand and eye to trust the studios to, a hand honored by the trust. In these tracings, figures, hands, drapery, and many other records of a picture, would be kept till its completion and after for possible replicas. The tracings were nearly always made for him, the master-hand impatient of the mechanical. It was instructive to watch that hand seize the essential, on the few occasions when Burne-Jones did trace.

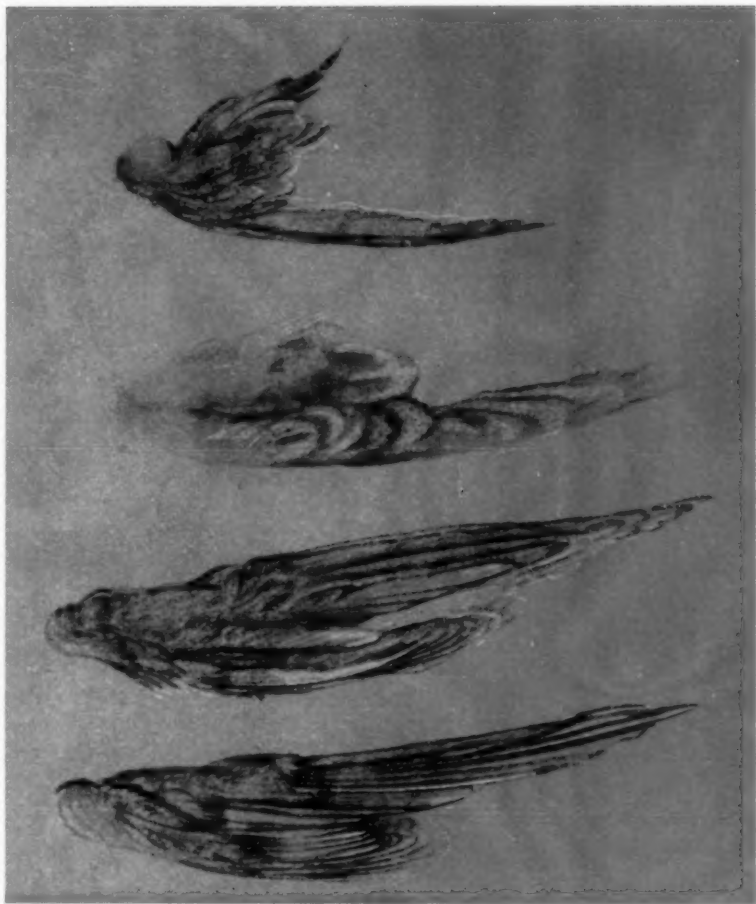
The decorative negation of realism in "The Golden Stairs," the ignoring of photographic recession in the picture, is best appreciated in front of the picture. The fair grays and fair yellow-browns leave the design the more clearly revealed, down to the smallest turn of a fold of drapery, radiation of curves of massed leaves, curve of a single leaf, poise of a finger, grace of a foot. The pale grisaille coloring of "The Golden Stairs" makes this among his pictures especially unique as an experiment, a character of treatment sustained throughout the flesh, and the color, so-called "golden," of the stairs. Note the decorative-artist's strong warm line round all the drawing of the flesh. Another picture treated somewhat in the same way is the larger oil, "Wheel of Fortune"; but especially "The Golden Stairs" is fair, and "fair" was a word so often on the master's lips. He felt the value of the quality where emphasis was to be on Design, the difference between a wild rose and a dahlia. Speaking of flowers, what flower-study was his, how he delighted in them, how reverently and joyously he perceived and seized their vital play in branching, stem, and smallest spray, their curves and lines of growth!



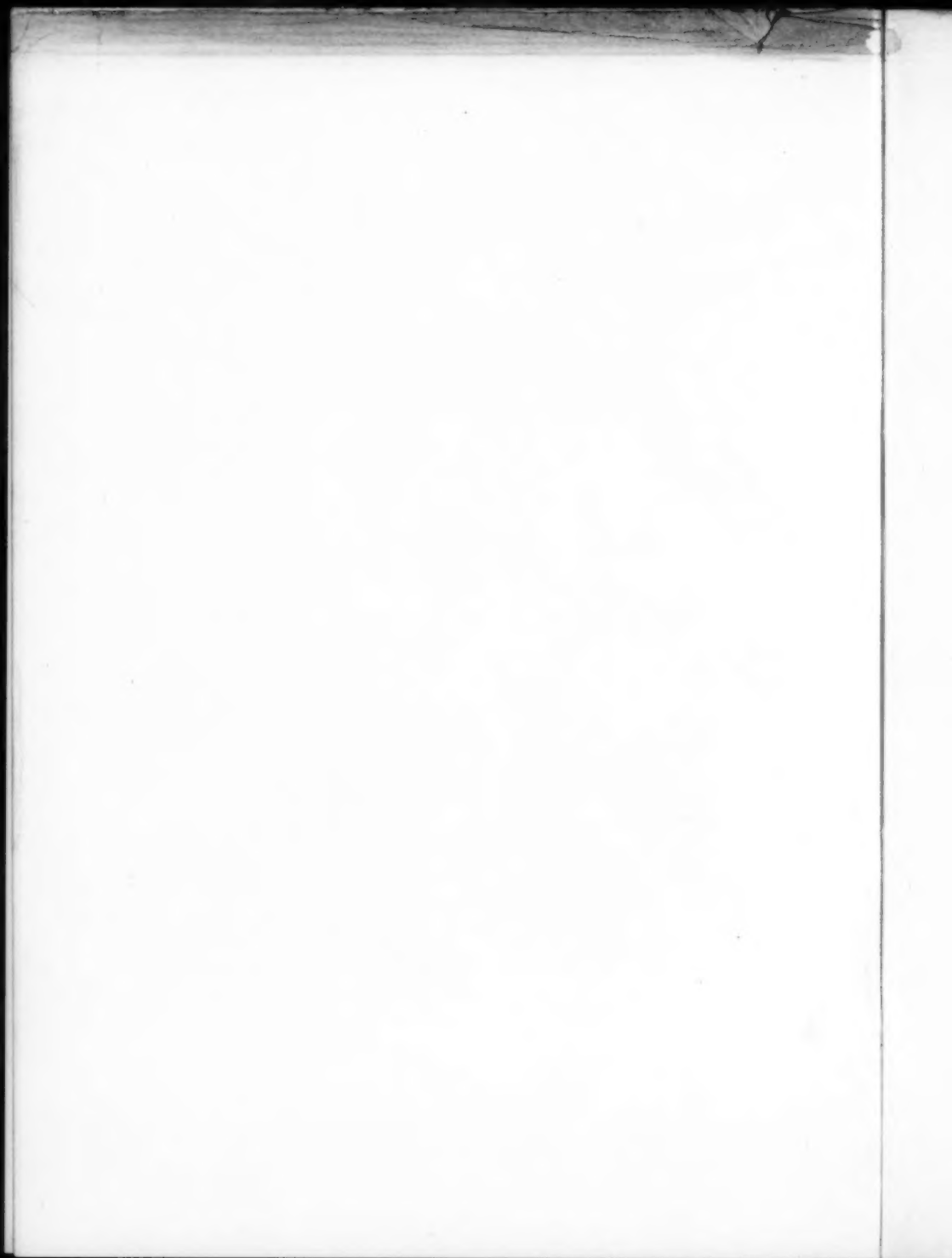
Tracing by Mr. Matthew Webb, showing the main lines of composition and principal masses of light and dark, in *The Golden Stairs*.

Never botanically diagrammatic, never anatomized and dissected and *posthumous*, never was fonder drawing of flowers. Hands, too, how he knew the possibility of their beauty, how carefully and tenderly are they studied, from life always; what other sketch-books are so crowded with them, and for feet surely he and Botticelli are together. His studies of wings were numerous, and in the reproduction of one set of the master's wing-drawings, how the unity of the wing is felt. Heads (and so many of them with a hard pencil) he was never tired of drawing, and always in his pictures they are the crowning of the design, and transcend the mere question of whether or not they would pass at a "beauty-show."

His power of Design, as distinct from drawing, the linear side of the decorative sense, and his power of expression by line, could not be known to the full outside



Studies of Wings, from nature.
Drawings in black and white chalk by Sir Edward Burne-Jones.



THE NEW GALLERY,
121, REGENT STREET, W.

Dear Webb

I found the
Dance - so q. come
done to me

Yours truly

E.B.J.



Page of a note from Sir Edward Burne-Jones' "In merry mood,"
to Mr. Matthew Webb.

the intimacy of the studio, with the chance of watching the sweep of charcoal or chalk, the stroke of brush governed from the end of a long handle.

In Burne-Jones' work a punctilious observance of scientific tone-values could no more be in the style of his art than in that of quasi-decorative Italian art: but his pictures always have their scheme of ordered light and dark. Note the shadow under the stairs and eaves and the value of the dark instruments. In respect of the modern regard for tone-values Burne-Jones' attitude was determined by the perception that after all and at the truest, attainable tone must be a convention of the actual truth. The master used tones to relieve and bring out the ordered dominance of the things of his scene, to mark reliefs, to reveal one thing by another, to establish relationships; which is good philosophy as well as right art; to see one thing in and by dint of another.

Especially in his later practice his color grew from out of his light and dark, so they are always consistent, always help each other.

Throughout his life's work, for each figure, for each important detail he would make very many drawings from life or otherwise: from life, of the figure, preferably comparatively small drawings. Subsequently many would be discarded, seldom any be too rigidly adhered to, and then in the painting always further amplifying and qualifying from life. Yet he seldom painted, in the ordinary sense, direct from Nature into his picture, feeling such practice not relevant to his aim. But light and shadow he studied carefully and his drawings from life became more and more drawings in light and shadow, often on toned paper with white, either chalk or Chinese white. Especially in later years, he made it his care to study, though not slavishly imitate, actuality of lighting and effect. The task of one assistant hand

or another would be to make a model in cardboard, plaster, wax or metal for a building, a throne, a group of figures, a whole scene, harness, armour or what not. For "The Depths of the Sea" rocks were modelled and built up, and the actual pebbly bed, with roughly modelled figures, was studied through water in a glass tank. But his attitude to realism was summed up by his own words, "Realize your conception, there is no other Realism."

For rigid adherence to pseudo-historical proprieties he had no patience, where Romance was the make of the world or the picture was one of sacred story; and half in anger half in fun one day he hoped to paint Joseph and his brethren in full-bottomed wigs, to the flouting, too, of Runthorne. "Patience," by the way, was a pity in many ways, with its refrain about the "very Burne-Jones young man," for there had been no heartier admirer of Gilbert's plays, and the studio would often echo to the rhymes of the Bob ballads. Nevertheless, always Burne-Jones had taken his art with a fine seriousness, consciously making for the beautiful, not, except incidentally, a graphic art at all. Eminently a poet in thought, all he pictured was to him symbolical, a type and the elemental expression of a type. Whether or not you agree with the deeper intimations of the thought struggling for expression, you must respect the rare sense which was always seeking the simplification of type:— and respect it none the less for the fact that you may be able to discern some little failure here and there to secure that utmost simplification which the Greek or Egyptian, perhaps less confronted with complexity of actual thought, might have attained to. An artist, who cares for such interests at all, suffers always a struggle between his intellectual grip of simplicity and his artistic sense of what is pictorially expressible and interesting, what will contribute to a picture and not leave us, as with Egyp-

tian art, with a sense of dry unsatisfying baldness. Even "The Holy Father," habited like the Pope, helps to make a more satisfactory picture of God-head than would, for instance, certain symbolic initial characters or geometrical device. After all it is a growing conception that the deeper spiritualities may be conveyed perhaps least falsely by absolute color, leaving them pictorially inarticulate. The deeper truth we wait for, but much more Truth waits for converse in inverbal thought and thought transference.

Science, which in Burne-Jones' day was somewhat pessimistic and pedantically agnostic, was often a source of depression to him; in astronomy and geology there seemed small place for the Holy Grail, for Venus Concordia, or the Four beasts with folded wings with eyes within and without. History and the migrations of peoples was always a fascination to him. On rare occasions, never to be forgotten, he would talk, as he worked, of the old world with its Teutonic story and romance, such as inspired the author of "The Roots of the Mountains." Ever of Humanity he sang, but of human nature as it might be—woman wiser, freer, and not less beautiful, man not less manly but more gentle,—our surroundings making more for the serenely and stably beautiful; less crowding after fireworks and fonder eye for the sunset; more simple delight in flowers, such as Dante's Rachel shared, and less pushing into flower-shows. His women dance a stately dance but lead neither lap-dog nor Hamlet's Osric on a string.

It should be gathered without saying that Burne-Jones wasn't ignorant of the movements going on around him in the world of art. Somewhere should be an impressionist pastel sketch, which he was amused to think out-Whistled Whistler, some street-scene which had caught his eye in his late afternoon constitutional. Mostly he would sally forth about four o'clock, handing over palette and brushes to the trusted cleaner, and often the

day's work with scarce a break had for himself been going on steadily from before nine, often too, in the earlier days the evening occupied with window-design. For all the varying art-jargon of the day, his stride never altered. For him the ideal lay with the humanist and lucid art of the Italians, the dignity and punctiliousness of the fresco and tempera painter. He would though jocularly say he owed them a grudge for the discovery or invention of perspective, and in many of his pictures indulged in two points of station. He loved a low horizon, as do, I think, so many men with a decorative feeling. Maybe mankind, and we artists, have yet more to learn about perspective. So distinguished a man as Professor Beresford Pite of the Royal College of Art holds some whispered views about this; and Mr. Roger Fry, the distinguished connoisseur, critic, and painter, thinks fondly of the art which troubled not about perspective: no whit less sure, however, that only of profound knowledge can real freedom come.

MATTHEW WEBB

(To be continued)



CHRISTMAS PAPER GARLANDS

THESE paper garlands are based on Japanese models, and have to be seen to catch their curious oriental charm. Besides being fascinating in themselves they possess the advantage of being collapsible. A garland which might extend the length of a room, when drawn together by means of the string will fold down to about 3-4" in thickness. Children enjoy making these garlands, they are inexpensive, and particularly appropriate to the Christmas season. The problem offers exercises in cutting and pasting and tends to cultivate the sense of accuracy. The matter of color is quite a little study in itself and the following combinations are suggested. Dull red and dull green—all dull red or dull green—cream and dull red, cream and dull green, light yellow and orange,—two tones of red,—two tones of green.

MATERIALS REQUIRED

Tissue paper.

Scissors.

Cardboard 1-32" thick.

Pencil.

Dennison's glue.

For very long garlands a piece of string or thread to go through the centre of the garland.

Of the two models given No. 1 is generally considered the more attractive on account of its flowerlike appearance. It is made as follows:—

First the tissue paper leaves have to be cut. We generally draw on oak tag or cardboard the shape in Fig. 1 and cut it out with scissors, to use to draw around. We then lay this form on the tissue paper and draw around it with pencil. The tissue leaves are then cut out on these pencil lines. If the leaves are about 4" across, fifty of them will make a garland about three feet long. The garlands are best made therefore as team work or a whole class can combine their leaves and make a very

CHRISTMAS GARLANDS

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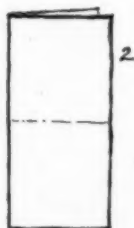
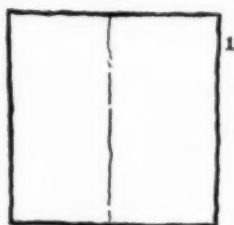
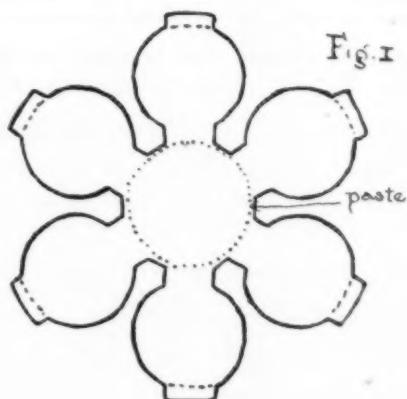
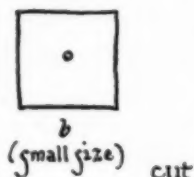
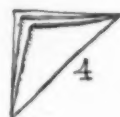
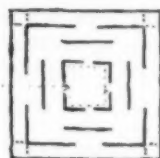
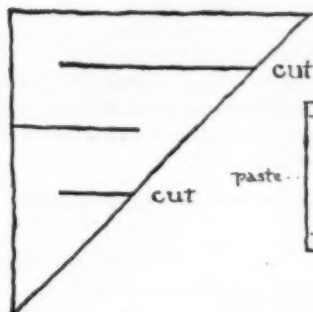


Fig. II



cut

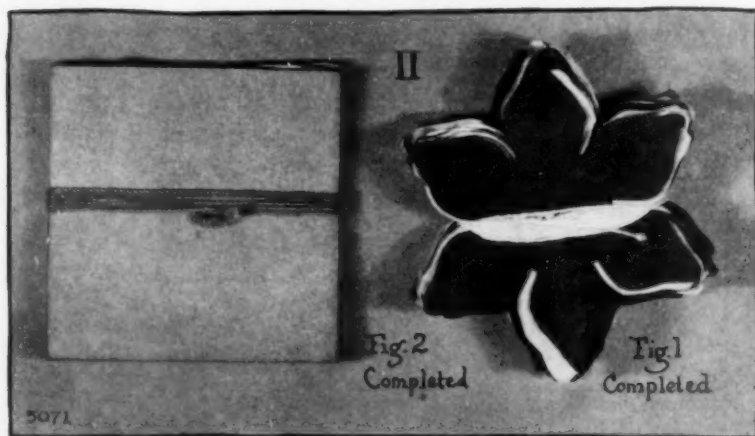


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long one. When the leaves have once been cut they can be made up in two different ways as follows:—

FIRST WAY

First lay the cut tissue leaf on the desk; second, put a bit of paste on each of the six ends; third, lay a second leaf on top of the first so that the ends will meet, then press down to make the leaves stick together on the ends only;



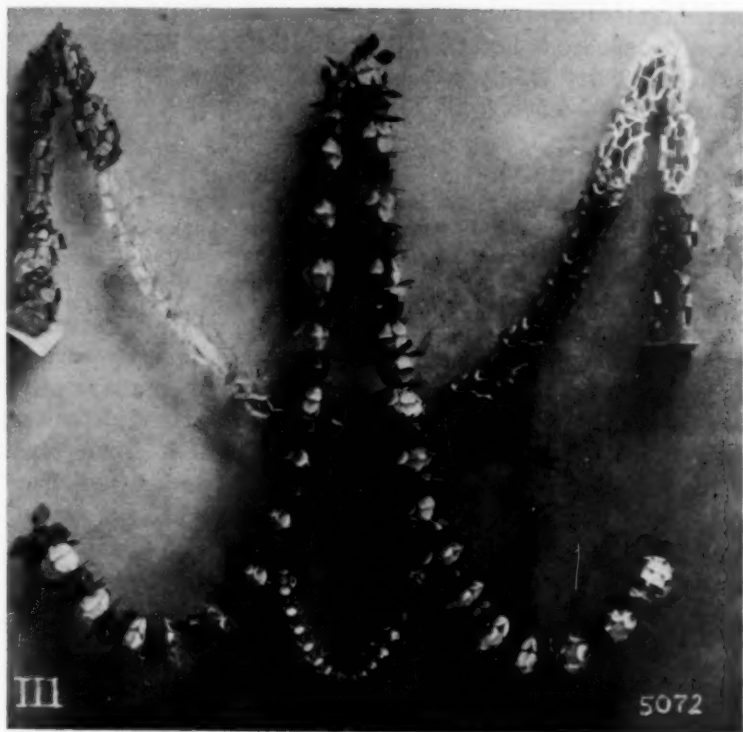
Christmas Garlands, folded; ready to be sent by mail or otherwise.

fourth, put a bit of paste in the centre of the second leaf; fifth, lay another leaf on so that the ends correspond and press down so that these leaves stick together at the centre only; sixth, put a bit of paste on each of the six ends; seventh, lay another leaf on so that the ends only will stick together. Continue as before as long as desired.

SECOND WAY

First, lay a green cut tissue leaf on the desk; second, put a bit of paste on each of the six ends; third, lay a second green leaf on the first; fourth, stick the ends together; fifth, put a bit of paste in the centre of second leaf; sixth, lay on a red leaf; seventh, stick red leaf in the centre only; eighth, put a bit

of paste in the centre of the red leaf; ninth, lay on a green leaf; tenth, stick green leaf in the centre only; eleventh, put a bit of paste on each of the six



Christmas Garlands, open; for decorating, during the holiday season.

ends of the green leaf; twelfth, lay on a green leaf; thirteenth, stick ends of green leaves together. Continue as long as desired.

In pasting the centres of leaves together, the paste should extend to the points indicated in Fig. 1.

The second way is generally considered the more attractive.

In the case of model No. 2 the tissue is first cut into squares. Three and a half or four-inch squares are convenient. The squares are then folded as shown in Fig. 2 and cut on the lines indicated. When the square is unfolded, it should look like the one shown in the diagram. When the squares are once cut they are pasted up as follows:—

First, lay a square on the desk; second, put a bit of paste on each of the four corners; third, lay a second square on the first so that the corners come together; fourth, stick the two squares together at the four corners; fifth, put some paste in the centre of the second square out to the marks shown in the diagram; sixth, lay on the third square so that the corners come together; seventh, stick the second and third squares together at the centre; eighth, repeat the second operation. Continue as long as desired.

When the garland is finished, cardboards are attached to the ends, a six-sided cardboard (a) about 2 1-4" on a side being used on garland No. I and a square cardboard (b) about the size of the tissue squares being used on garland No. II. These cardboards protect the garland from being torn, when it is folded up.

The children enjoy making these very much.

In case any teacher who wants to make some of these garlands cannot understand my directions, I would be glad to send her one of those made up last year as long as they last!

HERMANN W. WILLIAMS

Supervisor of Drawing
Haverhill, Mass.

GIFT BOXES

A LONG time ago this problem confronted me: How can I teach my pupils simple geometric problems that they may not forget? I think I have solved the problem now, by teaching them how to construct patterns of gift boxes. Most children like to "make" things and the making of boxes has a special charm for them. Boys and girls alike are happy when we begin this study and realize they must know how to do the problems before making a box.

These lessons improve attention, accuracy and obedience and the pupils gain confidence in themselves.

The patterns should not be copied below grades where they are constructed, for very pretty and simple patterns may be given in folding and measuring lessons in the primary grades and the child who makes his own pattern appreciates its value much more than the pupil whose teacher carefully marks around an elaborate pattern for her whole school. Early in November is the time to start the instruction which leads up to box making.

Following are the problems studied, with a brief outline of problems and patterns suitable for the different grades.

Problems and patterns are always given by dictation.

- Problem 1. To draw a line parallel to a given line.
- Problem 2. To bisect a line.
- Problem 3. To bisect an arc.
- Problem 4. To bisect an angle.
- Problem 5. To construct an equilateral triangle on a given base.
- Problem 6. To trisect a semicircle.
- Problem 7. To draw a regular hexagon.
- Problem 8. To draw a regular hexagon on a given base.
- Problem 9. To draw a perpendicular at the end of a given line.
- Problem 10. To construct angles of 90 degrees and 45 degrees at a point upon a given line.
- Problem 11. To construct angles of 60 degrees and 30 degrees at a point upon a given line.
- Problem 12. To construct a square, having one side given.

Grade 5. Learn use of compasses, circle and its parts, problems 2, 3, 5 and 6. Construct pattern No. 1.

Grade 6. Review; learn problems 1, 2, 3, 4, 5, 6, 7 and 8. Construct patterns No. 2 and 11.

Grade 7. Review; learn problem 9. Construct pattern No. 8.

Grade 8. Review; learn problems 10, 11, and 12. Construct patterns 3, 4 and 6.

Grade 9. Review all problems. Construct patterns 9 and 10.

TRIANGULAR BOX, No. 1

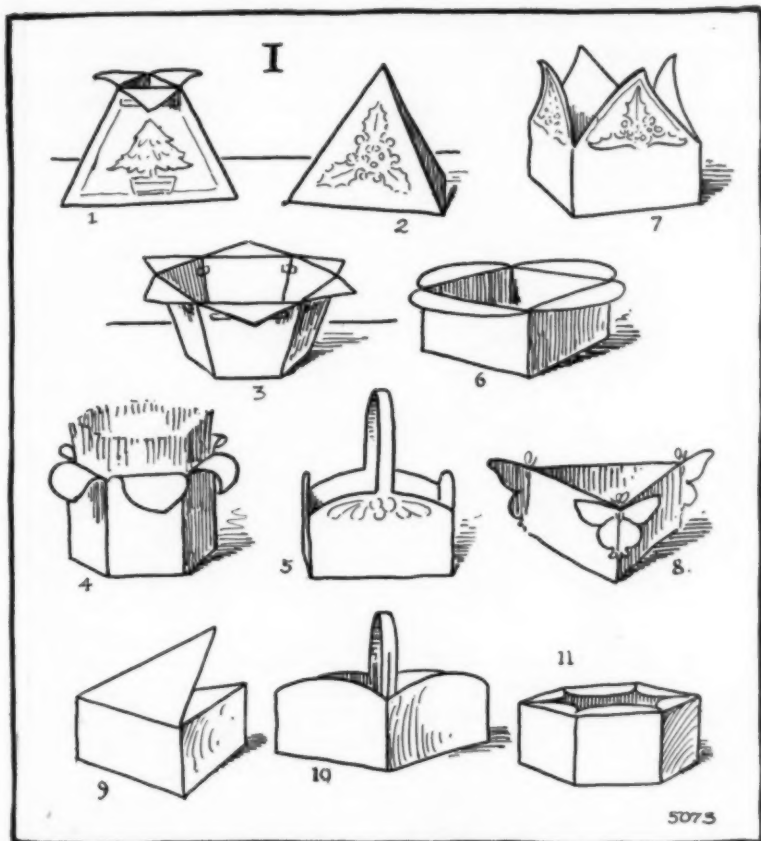
Draw the line AB 8" long and $\frac{1}{2}$ " from bottom of paper. Take one-half the line for a radius and X as a centre and draw a semicircle. Trisect the semicircle. Letter the points D and E. Connect AD, DE, EB, DX and EX. On the line DE, construct the equilateral triangle DCE. Draw light lines as 1-2, 5-6, and 3-4, $1\frac{1}{2}$ " from corners A, C and B and parallel to XD, DE and EX. Cut on dark lines, fold on light lines.

TRIANGULAR SURPRISE BOX, No. 2

Paper placed the long way. Draw the line AB, 8" long and 1" from bottom of paper. On the line AB, draw a semicircle. Trisect the semicircle. Connect the points of trisection and letter D, E, also connect the points D and E with C, the center of AB. On the line DE construct an equilateral triangle, DGE. On the side DG, construct an equilateral triangle DFG. On the side FG, construct an equilateral triangle, FHG. On the side HG construct an equilateral triangle, HIG. Make the outside lines heavy. Cut on heavy lines and fold on light lines. Fold up triangles 1, 2, 3, and fold triangles X, Y, Z, around, slipping triangle X inside to close the box.

HEXAGONAL BOX, No. 3

Draw the line AD, 3" long in the centre of the paper. Construct the regular hexagon ABCDEF. Connect the corners BE and CF. With the centre of the line AD as a centre, and a $3\frac{1}{8}$ " radius describe a circle. Connect the ends of the lines making the hexagon HIJKLM. From every corner of this hexagon lay off a distance of 1-2" on every side, as IX and OJ. Connect points found with corners of inner hexagon as XB, and OC, making the lines heavy. With the corners of the inner hexagon as centres and a radius equal to the distance BO, describe intersecting arcs on every side, as at Y. Connect points of intersecting arcs with points laid off on sides of outer hexagon as XY and YO.

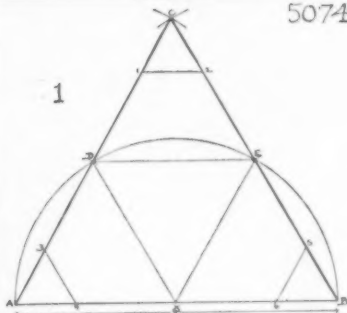


Eleven Christmas Boxes involving all the important geometric problems usually studied in the grammar grades.

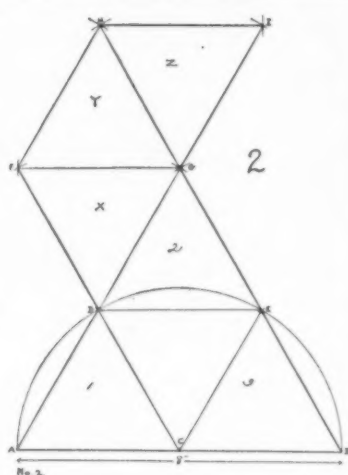
Make these lines heavy. Cut on heavy lines, fold on light lines. This box is pretty for the Christmas table. It may be tied with ribbon or raffia run around, and triangle ends decorated, or laps may be added to sides and the box pasted.

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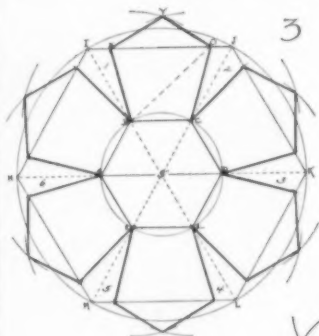
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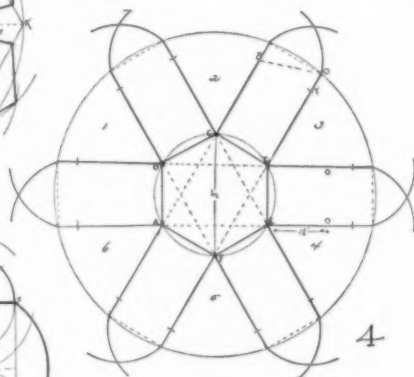
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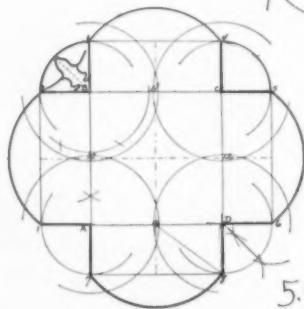
3



No. 2.



4



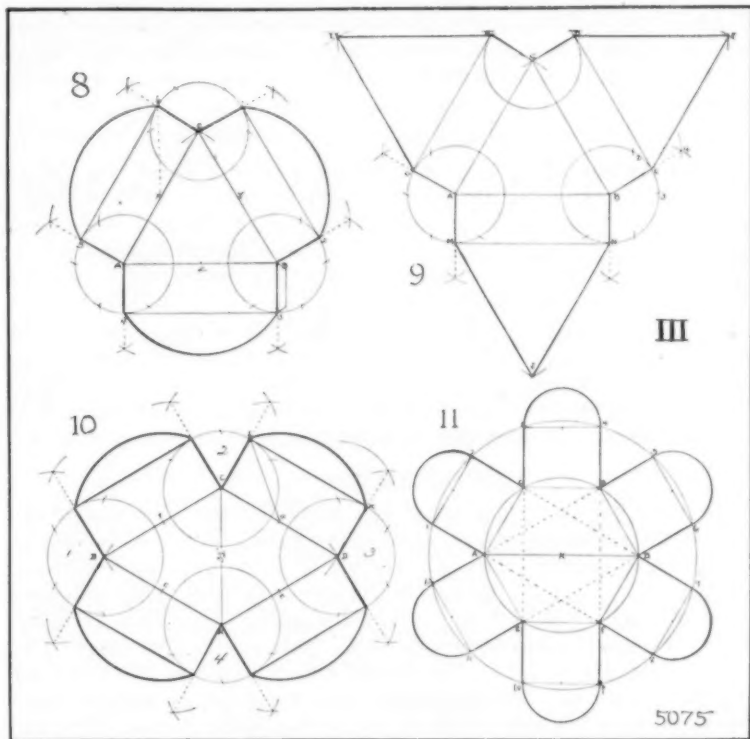
5.6.7.

Geometric
Constructions
MEB

Geometric Construction of Christmas Boxes.

HEXAGONAL FLOWER BOX, No. 4

Draw the line CF, 3" long in the centre of paper. Draw the regular hexagon ABCDEF. Take the centre of the line CF as a centre and with a 4" radius describe a circle. Connect the corners of the hexagon with dash lines



Geometric Construction of Christmas Boxes.

and extend these lines, making them dark, from corners to outer circle. Connect ends of lines. Measure $\frac{1}{2}$ " down from ends of sides as points X and Y. Take points as centres and a radius equal to the line XO and describe intersect-

ing arcs. Cut on heavy lines, fold on lines of hexagon. Roll sides over a pencil to make them look like petals. Measure $1\frac{1}{2}$ " from corners of hexagon to place points for holes to run ribbon or raffia through. Tie without bows.

This box is very dainty made of white water color paper, with a graded wash of light red on one side, and green on the other. A fringed tissue paper the color of the inside tint adds to the flower-like appearance. These boxes may be made of dark or light green tinted papers, with colored tissue fringed inside.

They should be tied with ribbon or raffia of the same color as the outside of the box.

SQUARE BOX, Nos. 5, 6, 7

Draw the line AD, 3" long and $3\frac{1}{4}$ " from bottom of paper. On the line AD, construct the square ABCD. Erect perpendiculars at the ends of the lines AB, BC, CD and DA. Lay off a distance of $1\frac{1}{2}$ " on these perpendiculars as points 1, 2, 3, 4, 5, 6, etc. Connect points with light lines as 1-2, 2-3, 3-4, 5-6, 7-8. Bisect sides of square, finding the centres 9, 10, 11 and 12. With these points as centres and a distance 9-8 as a radius, draw arcs on the lines 1-2, 3-4, 5-6 and 7-8. Cut on heavy lines, fold on light. For butterfly corners, bisect arcs, as at 6-8. Draw lines as at B, and cut on centre curves. Curves at 2B and 3B represent body of butterfly. These boxes are prettiest made of white drawing paper or a light tinted paper and butterfly corners decorated in yellow and brown. The box may be finished as in illustrations 5, 6, or 7.

TRIANGULAR BOX, No. 8

Draw the line AB, 4" long and 3" from bottom of paper. On the line AB, construct the equilateral triangle ACB. Erect perpendiculars at the ends of the lines AB, AC and CB. Lay off a distance of $1\frac{1}{4}$ " on these perpendiculars, as points 1, 2, 3, 4, 5, 6. Connect points with light lines. Find the centre of sides of triangle ACB, as X, Y, Z. Take these points for centres and a radius equal to the distance X6 and describe arcs. Make outside lines heavy. Cut on heavy lines, fold on light. The circular ends of sides may be folded in or out or left straight up. The box may be tied at the corners or inside laps may be made before it has been cut out as on the side B3 for pasting. This box may be made with butterfly corners as shown in one corner of the square box construction.

THREE-COVER TRIANGULAR BOX, No. 9

Draw the line AB, 4" long and $4\frac{1}{4}$ " from bottom of paper. Construct an equilateral triangle, ACB, on the line AB. Erect perpendiculars at the

ends of the lines AB, AC and CB. Lay off a distance of $1\frac{1}{4}$ " on perpendiculars, letter the points made, G, H, D, E, M, N. Connect GH, DE, MN with light lines. Construct equilateral triangles on the lines GH, DE and MN, as GIH, DFE, MJN. Make outside lines heavy, and cut on heavy lines, fold on light lines. Inside laps may be made for pasting the box together or it may be tied at the corners instead. Decorations should be simple and made to fit the triangular covers.

LOZENGE BOX, No. 10

Draw the vertical line CA, $3\frac{1}{2}$ " long in centre of paper. On this line construct an equilateral triangle at the right as CDA, and one at the left as ABC. This gives the diamond shaped figure ABCD, for the bottom of the box. Erect perpendiculars at the ends of the lines AB, BC, CD, DA. Lay off $1\frac{1}{2}$ " on these perpendiculars. Connect points made, as JX. Find the centre of the sides of diamond-shaped figure as E, F, G, H. With these points as centres, and a radius equal to the distance GJ, describe arcs on every side, making the lines heavy. Cut on heavy lines, fold on light. Circular ends may be folded out or left straight up and down. A handle is sometimes added, made from a strip $\frac{1}{2}$ " wide by 10" long. The box may be made with inside laps to paste and without circular ends on sides, cutting every side as on the line JX. Then a cover is made in the same way $\frac{1}{4}$ " larger all around.

HEXAGONAL BOX, No. 11

Draw the line AB, 4" long in the centre of the paper. Letter the centre, X. Draw the regular hexagon ACDBFE. Take X as a centre, and $3\frac{1}{2}$ " for a radius and describe a circle. Connect the corners of the hexagon with dash lines and extend these lines, making them full lines, from the corners to the outer circle. Connect lines as 1-2, 3-4, etc. Find the centre of these lines and draw a semicircle on every line. Cut on dark lines and fold on light lines. The semicircles may be turned in or out. This box is prettier made of bright cardboard and without decorations.

The completed boxes are made of colored cardboard, or white or tinted drawing papers, and the decorations should be simple. Here are descriptions of a few boxes shown on Plates I and II.

Box No. 1. Dark green paper, decorated with Christmas tree of lighter green paper, pasted on.

Box No. 2. Light green paper, decorated with a berry design, leaves done in darker green, berries in red.

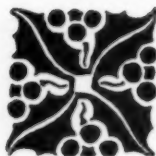
Box No. 5. Brown paper with design in darker brown.

Box. No 9. Light green paper, leaves of design in darker green and berries outlined with same.

Box No. 10. Light green paper, background of design in darker green and design outlined in dark green.

MARY E. BAKER

Supervisor of Drawing, Bellows Falls, Vt.



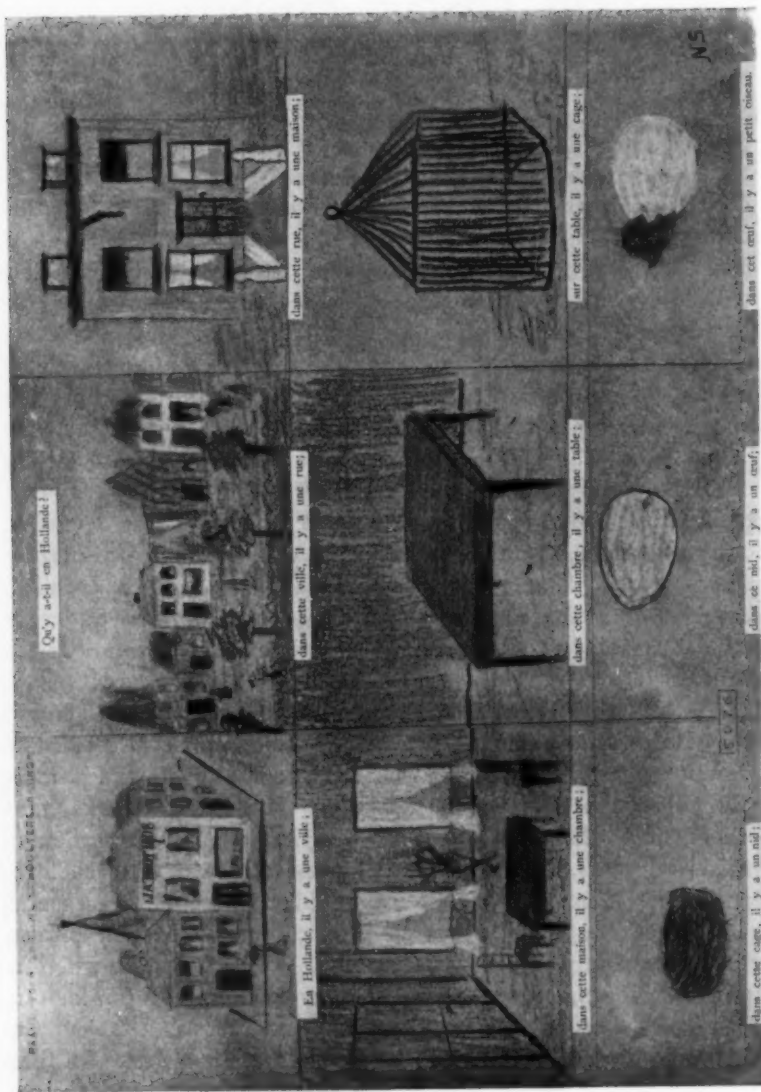
THE LONDON EXHIBITION

II

What is being done for the pupil of elementary schools as illustrated by the exhibits of drawing shown at London, August, 1908. Report of Sub-committee in work of Elementary Schools.

THERE seems to be a universal recognition of the fact that an art education is the rightful heritage of the children in every land. The method and form of instruction differ widely with differing conditions, and yet one could scarcely fail to be impressed with the similarity of the final aim. In every country the instruction tends toward a greater appreciation of beauty, in nature and design; but in the countries where the art industries are most fully developed and organized the plan of procedure has a much more definite aim. One has a feeling that even from the first grade the pupil is being led toward practical, applied design. Often the pupil is placed in a technical or trade school at ten or twelve years of age and the utilitarian side of drawing is accented almost to the exclusion of the cultural. There is an entire absence of landscape color studies and very little of the illustrative drawing seen in such quantity in the United States.

It was very interesting to note that the methods in general use with us are being introduced in several countries as the "new way of teaching drawing." In Holland some towns and schools still follow the "old way," that is, copying from the flat, and others have the "new way." One experience in particular interested us as illustrating the adapting of drawing to teaching language. A sheet of paper was divided into nine spaces and each space contained a sketch illustrating the French phrase which the Dutch child was learning,—*"There is a town. In that town there is a street. In that street there is a house. In that house there is a room. In that room there is a table. On that table there is a cage. In that cage there is a nest. In that*



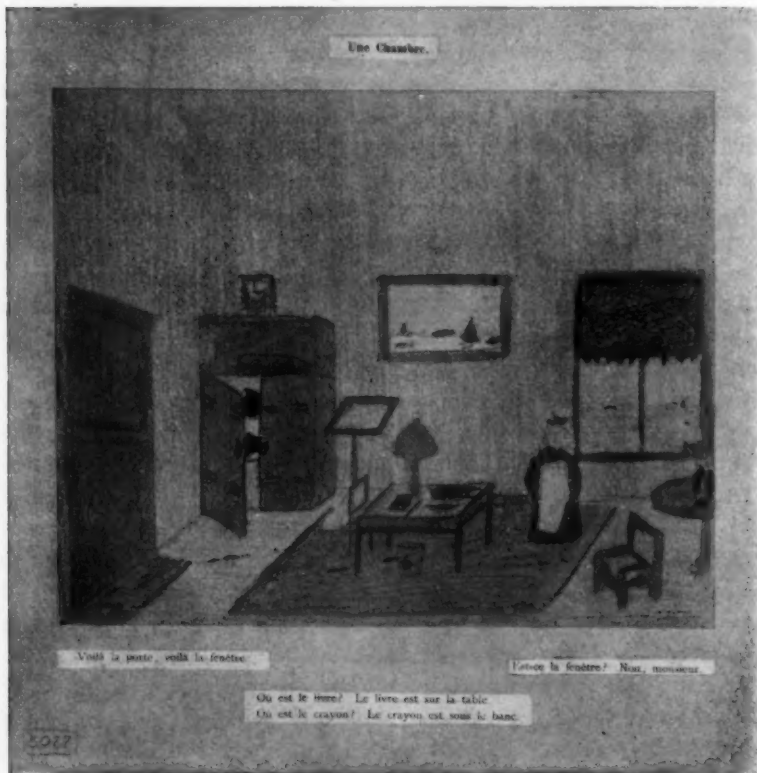
"Creative Work." Correlation of drawing and language as practiced in third year primary classes in Holland.

nest there is an egg. In that egg there is a bird." What could be more interesting to the third grade artist? This is called "creative work."

One volume of "story pictures" was labelled "Spontaneous Domestic Works" and we found the title very apt. Drawing is certainly the universal language and these delightfully naïve pictures of child life might easily have been made by the babies of our own nation. Drawing from objects, flowers and growing plants has been introduced under the "new way." In one exhibit a note stated that the new plan of instruction had been introduced as recently as 1906 which explained the fact that "the older children show lack of early training along right lines." It also stated that "special classes are held for the instruction of teachers." And so these nations across the water are striving to realize their growing appreciation of the fact that drawing should appeal to the life interests of the children, should cultivate the imagination and the power to express in form the facts learned by observation. If this aspect of art instruction is developed with the painstaking conscientiousness shown in more formal phases the result should be most satisfactory.

It is quite natural that an American studying such a representative collection of drawings should desire constantly to compare the results with that obtained in our own schools, and yet it was very difficult to make any comparisons. Pupils are classified so differently even in states or provinces of the same country, and the point of view of the instructor and method used seem never twice the same. There is a wide diversity of opinion also as to what selection of work should be made for an exhibit which will illustrate the educational aim of any course of study. And it can be easily seen that comparison could not be made between two exhibits selected to illustrate quite different objective points. To add to the difficulty there was rarely anyone in attendance to answer questions.

One exhibit showed a collection of work done by "two bright boys" illustrating their "development in the graphic art" from



"Spontaneous Domestic Works." Drawing as an aid in teaching foreign language.
Primary schools, Holland

the ages of fourteen to twenty years. Another group of work illustrated the development of life drawing throughout the grades.

But one fact stood out prominently as food for reflection to the American grade Supervisor. Those children in Europe are learning to draw, especially in the upper grades. Still-life objects are rendered with a certainty of form and technique which is really appalling. In Denmark the fourth grade children averaging ten years old, draw objects in full light and shade as well as we expect to see it done in eighth. The medium is almost invariably the pencil. A printed card which accompanied this fine exhibit explains that "The aim of the instruction is the general and educational one of bringing about the appreciation and reproduction of shapes." Judging from the work shown, most of the drawing time is given to this pencil rendering of single still-life objects. There were no groups presented below the seventh grade. This may serve as an illustration of the greatest difference in our point of view. We like to present two objects even to our primary classes with the thought of cultivating the habit of constant comparison of size and proportion. We are not so critical of technique as of the truthful seeing of these general facts. We employ so many mediums and change the subject so often. Are our methods so "broad" that the children lose the power of concentration?

On the other hand is it not better to make the course of study more general in the elementary schools and leave problems of exhaustive technique for the secondary and art schools? "Modern practice sees drawing as a means to many ends, not an end in itself." One might not seem so critical of the practice of presenting single objects as subjects for such careful study if the objects were always in themselves beautiful and worthy of note. In the one and only aim of teaching the correct seeing of shape and rendering of surface, the possibilities for cultivating the esthetic taste of the child seem to be quite lost in many instances. Why not place before the class objects simple and beautiful

in line and proportion, instead of allowing them to work for hours from a clumsy overshoe, a pair of shears, open pen-knife, or anything which comes to hand? Surely, these things do not deserve to be treated with so much importance, and the unconscious influence which comes from seeing and handling objects beautiful in form and color cannot be over estimated. This does not necessitate an elaborate or expensive equipment for the school. We Americans would fain bring home as prizes many of the utensils in ordinary use abroad. We collect with infinite pains objects which are easily obtained over there. I have known the material gathered for a drawing lesson in one of our own schools to represent the peasant industries of half a dozen foreign countries. Where such preparation is made there is a chance that the child will gain far more from the lesson than ability to draw, and should the subject be well rendered, the student will have a drawing worth keeping.

In the countries where the schools are under governmental control and the children are expected to go into trade schools very young, the course of study leads directly toward fitting them for this end. They are expected to become artist-artisans. Consequently constructive and decorative design is strongly emphasized. In the primary grades the nature study is often accompanied by an application. One first grade class drawing exercise of a clover branch showed on the same paper a border made by repetition of one of its parts. Other primary exercises showed attempts at rosettes and other formal arrangements of petal or leaf chosen from the nature study. All of this work was done in outline with black or colored pencil. Probably because of this formal treatment the primary work seemed very crude. In our schools the little people use the brush and color so freely and their landscape and flower studies are so beautiful. What if the charming effects are sometimes accidental,—most

great discoveries are made that way and the result of the accident becomes a well understood fact after a few trials.

The work is so full of joy and concentrated effort to make the picture true that a teacher may use the drawing lesson to develop almost any principle she may wish to teach. It is the best kind of sense training because it is unconscious and follows along the line of least resistance. Many a one has learned to look at nature only after trying to represent it.

May the time soon come when this joy of color expression will be given the children of all lands!

One thing which was noticeable in the exhibits was the absence of "composition" as a subject in the plan of study. Below the secondary schools there seemed to be no arrangement of nature or object studies within an enclosure giving thought to the background shapes, no "decorative panels." But that again appeals more to the cultural or esthetic side rather than to the technical. While there is little use of color in free nature work, there is a great deal of careful study in color of butterflies, shells, feathers and a variety of objects which require most exact rendering of color harmonies. The result of this study is shown later in the exquisite designs for jewelry and enamel work.

From Munich we have much flat tone printing and it is interesting to note the development through the schools. As low as the fifth grade, objects are drawn in broad, black outline, for shape only, and the outline filled in with flat color. The sixth grade showed beetles and butterflies treated in the same way. These exercises were large, filling a ten by twelve paper. The medium was chalk or colored crayon. In the grammar grades we found most interesting studies of crows rendered in flat tones of black and gray with bold directness and distinctness of planes which suggested the possibility of squared wooden

models. Such models were shown in one exhibit of school equipment. Munich also showed some fine studies of berries and leaves rendered in body color on tinted paper. The direct rendering in a few flat tones led very plainly to flat tone printing or design.

The studies from life, both animal and human, were excellent in most of the exhibits. They were always in pencil outline showing action in a way which evidenced quick seeing of definite shape. Birds and chickens were drawn in many positions on the same sheet of paper. The life studies were often memory sketches from action poses, the model posing for one minute or less while the class observes. In some instances the sketching was done with the model in continuous motion, swaying back and forth or arms waving. The results showed a well trained faculty for quick observation.

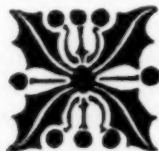
The rules of perspective as applied to objects and out door sketching seem to be very thoroughly taught.

Of course there is a marked difference in the standards of the different countries and judging by the work shown, some educational systems are far in advance of others. On the other hand conditions may differ so much that the apparently poor work may be excellent under the circumstances. Much good must certainly result from these great international gatherings. We are all trying to work out the same problem, the all-round development of the children in our care. As special teachers, we are often suspected of caring more for the promotion of our own subject than for the general education of which art should be but one phase. On the other hand it is daily more generally recognized that an artistic education covers the whole field of the life of the child. If wisely directed it reaches beyond the schoolroom, follows him to his home and influences his every action; refining his taste, helping him to select the best in "fashioned things"

and opening a new world of nature. Each nation has its own way of attacking the educational problem and each may learn something from the general success or failures. I am sure that everyone who attended the Third International Congress will look forward to the Fourth with keen desire to be present.

M. EMMA ROBERTS

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COLOR HARMONIES

SINCE the far away time in the obscure past when "the evening and morning were the sixth day" the lights that were set in the firmament of the heaven, the greater to rule the day and the lesser to rule the night, have each day and night in the continuous creation shed their beams on changing marvels of color.

Three hundred and sixty-five days and nights each year during his allotted years an inhabitant of the earth may see its manifold forms spread above and around him in ever changing color harmonies. Each day the dawn is spread in transcendent loveliness on the eastern sky and each eventide spreads its glory in the west. The mists that rise from the earth, the rains and snows that fall upon it, the quiet and the wind-blown shadows, the narrow and the wide-spread waters present their color harmonies.

The grass, herb, and tree not only bring forth fruit after their kind, but color after their kind, and when the waters and the earth bring forth the living creature, the creature is clothed in color after his kind.

As I seem to be preaching a sermon on the first chapter of Genesis, and like other preachers bringing it to bear upon my own view point, I must not forget the "dominion."

Having "dominion" over the earth surely means having power to make use of the earth, and having "dominion" over color, in a wide sense, would mean having such capacity for appreciation that the soul is uplifted in ecstasy for very joyousness of it.

William A. Quayle in his introduction to "In God's Out-of-Doors" says, "I would reverently add to the list of the beatitudes this: 'Blessed are those who help us to see.'" The Rev. Quayle would consider supervisors of Art Instruction in public schools thrice blessed as it is their happy privilege to say daily to children, "Come, behold the beauty of the earth."

As the months and seasons roll, October's glory gives place to the quiet tones of November's rest time, the winter's snows spread their white mantle, the spring tree buds swell toward leafage, and the fresh leaves grow till leafy roofs shut out the sky; through the dusks and dawns and noons and twilights, in the changes from morn till evening and evening till morn, how can we best help the children see the color harmonies?

How can we teach them to see the color harmonies in flowers, the dainty harmonies of spring and the glowing harmonies of autumn? How lead them to rejoice for a wind flower in spring grass, a dog-tooth violet near a mossy tree trunk, a wild rose with a background of interlaced light and shadow? How make them glad because of the iridescence of the dove, the sheen of the blackbird and the painting of a butterfly's wing?

When God created man in His own image, He gave him power to create in his turn, so man has made plant, animal and mineral yield to his needs; he has used the properties of earth, air, and water, and gathering his pigments has created harmonies of surpassing wonder and beauty. Since "the evening and morning were the sixth day," man's creation has been continuous. We have color harmony in the mysterious tombs of Egypt, in the poetic intricacies of the Alhambra, where St. Mark's rises "a vision out of the earth," where Sullivan's late bank structure in Owatonna in the United States of America presents its great surfaces of harmonious color.

We have color in the dim lit church of St. Francis of Assisi, in the sparkling windows of San Chapelle, in the mosaics and missals of Italy and Spain, the rugs of Persia, the textiles and block prints of Japan, the basketry of American Indians, in the canvases of Italy, Spain, Germany, France, England, America, and many another nation.

How can we give children an appreciation of some of the color harmonies representing man's highest expression?

In our anxiety to improve the color sense of children, growth oftentimes seems slow. If at times we are apt to grow discouraged and pause by the wayside, we are cheered by a backward look. The day is not so very far distant when we did not use paint boxes or colored crayons in schools, when we did not even try to teach color. How remarkable and how wide-spread has been the growth of the past dozen years! With courage gained from our yesterdays we look forward with hope to our to-morrows stretching before us with infinite possibilities.

One of the chief difficulties in color teaching in the past has been the impossibility of keeping a sufficient number of good examples before the children. We have perhaps been able to take them for occasional visits to museums, we have made loan exhibits, borrowing a few original paintings, Persian rugs, India shawls or printed textiles. We have purchased Japanese prints, we have cut pictures from magazines. Notwithstanding our great efforts, the need has always been for more.

Recent developments in color photography and color printing are bringing the color reproduction to our aid and making it possible for us to place in the hands of individual children for daily use, color harmonies representing all lines of creative work in color.*

Fine reproductions of fine landscapes and plant rendering will give children a new insight and feeling for the beauty of color in the great out-of-doors. Reproductions of architecture, home interiors, rugs, pottery, textiles, stained glass, missals, block printing, and many other things will be of invaluable aid in the training for appreciation and expression in color.

*See frontispiece.

The near future is likely to provide us with abundant color illustrations in magazine, in school drawing books, in school readers, in wall pictures.

Each good color reproduction thoughtfully studied will have its uplifting influence; each will do its part toward making children owners of the color riches of the earth. The truest and best kind of ownership has much less to do with title deeds than with developed capacity for appreciation.

WILHELMINA SEEGMILLER

Director of Art Instruction
Indianapolis Public Schools



ANNOTATED OUTLINES

JANUARY

MONDAY morning after the holidays should find us ready to begin model and object drawing again, with renewed vigor. The investigations of such men as Barnes, Lukens, O'Shea, Hall, Clark, Cooke, and Kerschensteiner, have served to emphasize the value of representation, and have thrown no little light on courses of instruction.

"Wherever the child needs to describe any objective thing accurately, he had best draw it first. In all the work with elementary physics and chemistry he will need to draw his apparatus and illustrate with sketches each step in the experiment. . . . In half of the school work he will find his drawing pad his best ally. . . . The drawing lesson, like the language lesson, . . . should be given all day long."*

Pictorial drawing should begin in free illustration, in outline, proceed along the line of the child's interest—playthings, objects of daily use, domesticated animals in service—to the representation of the peculiarities in form and position as presented by an object before them. Dr. Kerschensteiner of Munich, who has made exhaustive analyses of some 300,000 children's drawings, finds that children show no particular interest in perspective effects until they reach the ages usually included in our fifth grade. From the fifth grade to the ninth the pupil must learn to draw if he is ever to learn.

"If accurate and skillful use of pencil and brush is not acquired at this time, it is seldom secured in later life."† "The curve for the love of art begins at ten, rises rapidly till twelve, and falls steadily after fifteen."‡

In general, therefore, the outline given last year will be followed this year, but with better illustrations, gathered from the prize drawings made by the children a year ago.

*Earl Barnes, *Child Study and Art Education*, in *Art Education in The Public Schools of the United States*.

†Hind, "The Education of the Artist."

‡Lancaster, "The Psychology and Pedagogy of Adolescence."



Holiday Experiences. Illustrative drawings by first grade children.
(Average age six years.)

PRIMARY

FIRST YEAR. Make illustrative sketches of Christmas and holiday experiences.

Ask the children to think over the good times they had during the holidays, and to select one to tell about by drawing. Let them draw freely with colored or black pencils. Have the drawings exhibited along the chalk rail, discussed,

and ranked according to success in picturing the event. Have the same scenes drawn again in the light of the criticisms. Try another subject in the same way. The illustrations in Plate I are among the best gathered from last year's work. The boy with the Christmas tree purports to be a portrait of John Boudro, Braintree, Mass. The girl giving the birds a merry Christmas is Esther Swanson, Great Falls, Montana. The sky scraping snow man, surprised with the attentions of the barking dog and the generous boy, was drawn by Annie Marie Thill, also of Great Falls, Montana. The first was drawn in colored pencil; the second in ink and water color; the third in blackboard chalk and charcoal on gray paper.

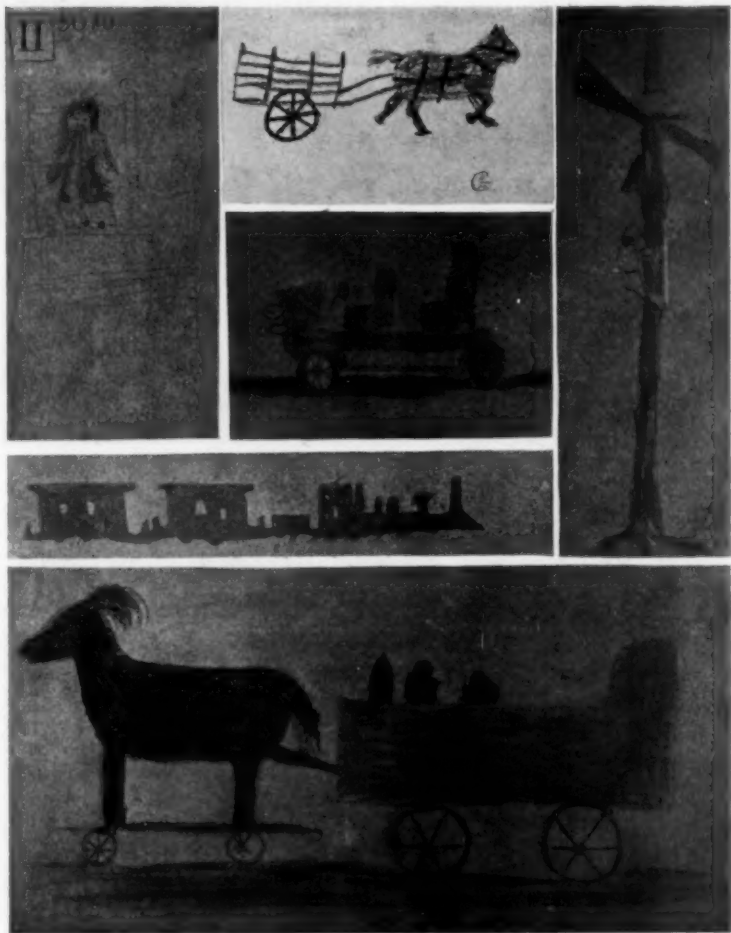
SECOND YEAR. (U) Make illustrative drawings of Christmas presents.

The drawings may be made from memory, or the objects may be brought to the schoolroom and placed on a table to jog the memory. At this stage the drawings will be memory drawings anyhow. The only preparation is the sharpening of the mental picture before the drawing begins. A few questions as to the form and color of the selected object will do this. When the drawings are made, display them, compare them with the original objects when possible, rank them according to their success in calling up the thing itself, and have fresh drawings made. Try other subjects in the same way—Plate II shows typical results.

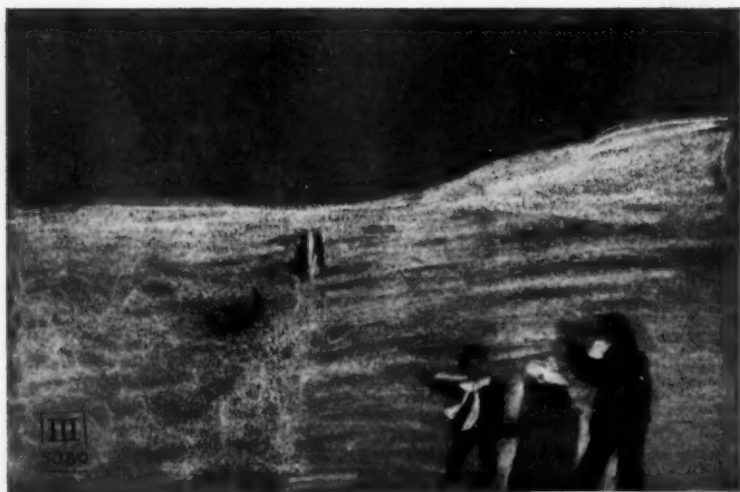
The doll in the chair is the best present Helen had. Helen was in Grade II, Center School, Longmeadow, Mass. The horse and cart so smart belonged to Martin McDonald, Augusta, Maine. The auto, originally gay in gold and vermilion, was the property of Laura Green, Westerly, R. I. The toy train was cut from paper by Benjamin Thibault, Fall River, Mass. The aspiring monkey was worked by Arthur Caswell, Anoka, Minn. James Black of Altoona, Pa., owned and pictured the horse of the nodding plume and wagon with dashboard behind. Pencil and colored crayon were used by all but Benjamin.

THIRD YEAR. Draw familiar objects under winter conditions.

The objects will vary according to residence. Country children will draw country subjects, and city children, city subjects. Northern children will have to deal with snow, and southern children with rain or sun. The illustrations in Plate III show sufficient variety. The wreck on the coast is vivid. All



Favorite Christmas presents. Drawings in colored pencil by second grade children.



Winter scenes, drawn by third grade children in country and in city schools.

coast boys and girls know how exciting such an event is,—men running from the life-saving station, the gun out on the beach, old men with spy-glasses, children anxious to hear and see everything. Gladys Finch, South Braintree, Mass., made this drawing. The boys stealing a ride behind a "pung" is by Emlie Bolas, Easthampton, Mass. The sketch from imagination, Santa Claus and his reindeer, is by Agnes Glynn, Middletown, Conn.; and the realistic rush for the fire is by Karl Wegner, Wausau, Wisconsin. The secret of securing good "winter" pictures lies in "values." In winter the snow is lighter in value than almost every other object, including the sky. The educational value of this work lies primarily not in the sheets of drawings but in the close observation they presuppose.

GRAMMAR

The returns from last year's outline, induced by the prize contests, show that the booklets dealing with the different problems of model and object drawing appealed to both teachers and children, and furnished "a motive for productive effort" of unusual potency. The children in each grade collected more illustrations, made more drawings, and made better drawings, than ever before. Perhaps the binding of the sheets seemed a bit burdensome. Of course it might in schools where less than the average minimum, 1 1-2 hour per week, is allowed for drawing and handicraft. In such cases the various sheets, uniform in size, might be numbered in order, a brief essay written about them, and the whole pack placed in an envelope, properly endorsed. The making of the booklet is strongly recommended, for it involves more practical problems, correlates more activities and is capable of a more attractive finished form. Some of the best booklets made last year, of which the covers are shown on Plate IV, were as follows: "Silhouettes," by August Jaruskiewicz, Easthampton, Mass.; "Picture Making," by Marjorie Eastlake, Swarthmore, Pa.; "Wishes," by Susan Chandler, Duxbury, Mass.;

*This contains a clever little story about children who drew for their mother the things they wished most to have as presents.

"Convergence," by Elsie Guyer, Hopkinton, Mass.; and "Helps in Drawing," by Louise Welles, Swarthmore, Pa. The order in reproducing one of these booklets in any grade may be as follows:—

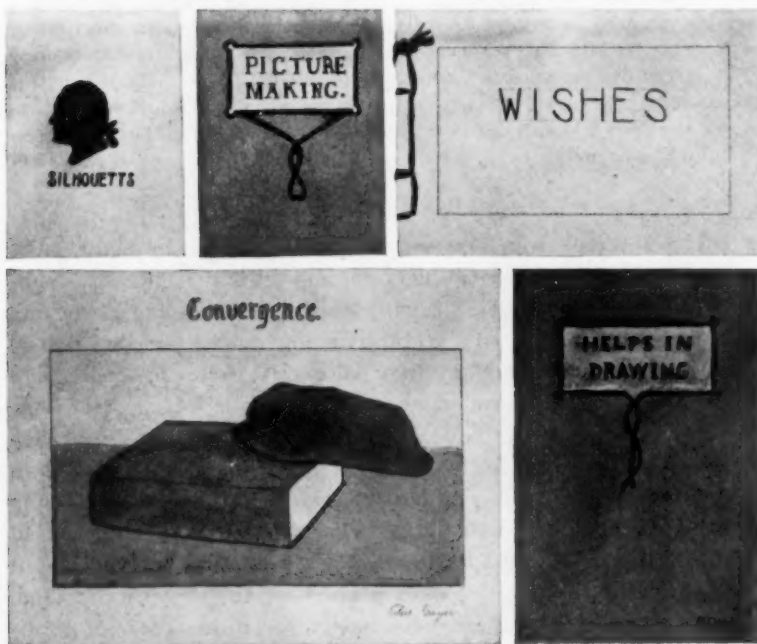


Plate IV. Covers of illustrated booklets on model and object drawing.
By members of The School Arts Guild.

1. Plan the booklet with the children.

Decide upon the size and shape, according to the available stock. The parts required are cover, title page, frontispiece, pages of text and pages of illustration. The frontispiece, which should be in color, may be made last, except the cover. There are several ways of making the booklet: (a) Loose leaves placed in a folio cover; (b) Double leaves (first two pages and last two on one sheet, third and fourth and two before the last two on one sheet, etc.) easily bound by sewing; (c) a booklet made up of leaves of unruled writing paper, bound,

upon which the drawings may be mounted and the text written. The first way is easiest and least expensive; the second is most educational; the third is safest, for each page may be made right, separately, before it is placed in the book. A fourth way, excellent in many respects, is to make up the book of loose sheets and then to paste the first and last together by means of a binding strip which shall form the hinge; paste the second and next to last together in the same way, and so proceed. This involves some skill in pasting. The easiest plan (a) will be followed in the outline.

2. Make a folio of manila paper, large enough to contain the sheets of drawings to be produced.

Paper 6 1-2 x 18 1-2 if 6 x 9 sheets are to be used horizontally, 9 1-2 x 12 1-2 if vertically; or 9 1-2 x 24 1-2 if 9 x 12 sheets are to be used horizontally, 12 1-2 x 18 1-2 if vertically. Rule margin lines 3-4" from edges of front page, and print, in good position and form, the title of the folio and the name of the author.

3. Gather material to illustrate the subject, and select the best. Arrange this to make a pleasing page.

The material will be found in newspapers and magazines, especially among advertisements. This should be clipped out, and the best of it arranged to form a pleasing page of the booklet. Rule a margin line 3-4" from the edges of the page, and paste the illustrations in position within this margin line. If the material is copied, copy the illustration on a sheet of drawing paper, having the proper margin lines.

4. Write the explanatory text on practice paper, and when correct, copy it upon a suitable sheet, within margin lines.

5. Make such other drawings as may be required, each on a sheet of proper size, with margin lines.

6. Make additional text pages, as the drawings may require.

7. Make the final drawing, in color, to be used as frontispiece.

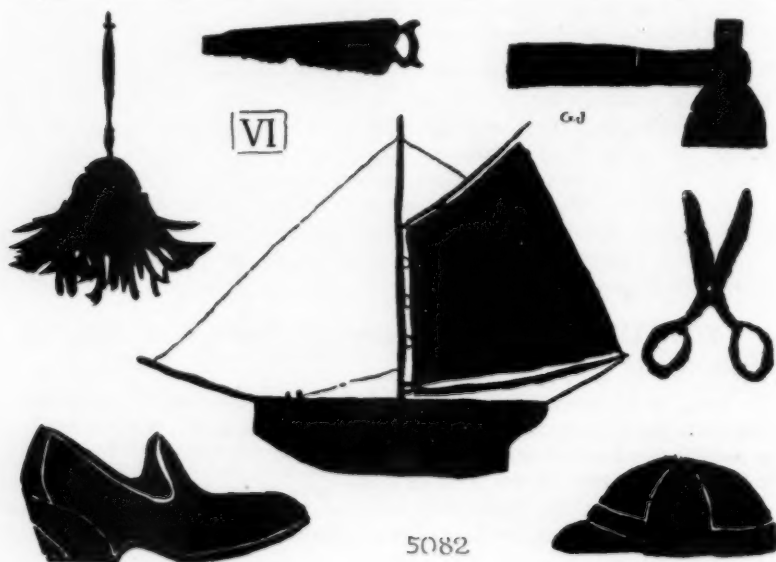
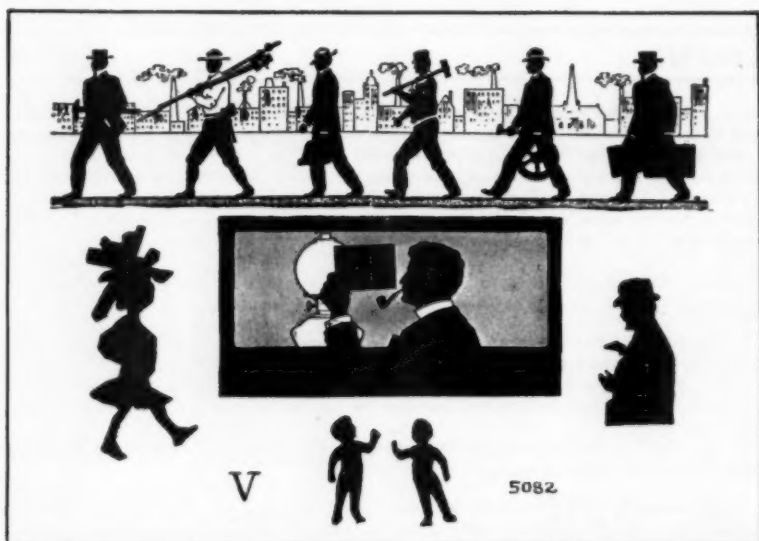
8. Make an appropriate title page.

9. Design and produce a folio (similar to the manila folio, but finer) to serve as the cover of the booklet.

FOURTH YEAR. (U) Begin an illustrated booklet on "Silhouettes."

Look up the subject in dictionaries and encyclopedias, show illustrations, and direct the children to watch for other illustrations, and to bring as many as possible to school for use. Plan the booklet, with the children. If possible show one completed, to fire their enthusiasm.

Plate V shows the illustrations collected by August Jaruskiewicz, last January, for his booklet on "Silhouettes." Write the text.



Silhouettes from common objects, collected or drawn with brush and ink in fourth grade.

Here is the text August wrote:

We are making silhouettes of things for our drawing lessons this term. We are collecting some and have copied a few. We find the name silhouettes was given to a profile (side view) of the human figure and other objects filled in with a dark color. This way of representing figures was well known by the early Egyptians and Greeks, and they carried it to a high degree of perfection. They decorated their vases and many of their buildings with silhouettes.

But the name silhouettes dates only back to about the middle of the seventeenth century. It was taken from Etienne de Silhouettes the French minister of finance in 1759.

George Washington had many silhouettes made of him. I have traced one for my book. It was taken from Sam Loyd's, the famous puzzle maker. Sometimes he got from fifty to fifteen hundred dollars for one he cut out in a few minutes.

Make silhouettes from common objects, using brush and ink. See Plate VI, for suggestions.



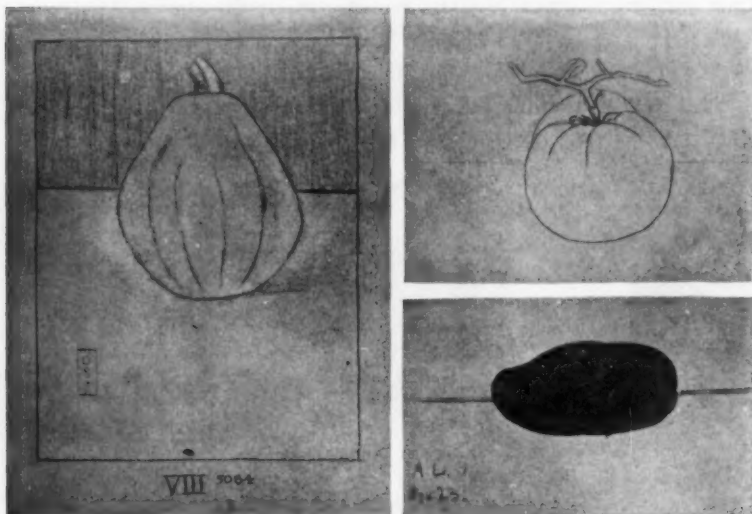
VII

A silhouette, a vignette, and a complete picture.

FIFTH YEAR. Begin an illustrated booklet on "Picture Making."

Talk with the children and show illustrations to lead them to see the three elements which make up a complete picture. In Plate VII, for example, the elephant is in silhouette. (The fourth grade children learn to make silhouettes because they aren't old enough to learn to make better pictures.) In the silhouette, the object stands on nothing and there is nothing beyond it. Nothing but blackness appears within its edges! It is just a shadow picture. The house in the middle of Plate VII is a little better. The parts of the object inside its outline can now be seen, but what is behind the house is still a mystery,

and what the house stands on is not clear. This incomplete picture is called a vignette. The third illustration, Plate VII, is a complete picture of the birthplace of Franklin. The principal object in the picture is the house. That upon which it rests is the ground, or, as it is sometimes called, the foreground. That against which the object is seen is called the background. The background in this case is composed of other houses and the sky. In a complete



Pictures of vegetables, by fifth grade children. Examples of intelligent work.

picture these three elements, ground, object, background, are always present. The lines which limit the picture form its enclosing lines or frame.

Plan the booklet with the children. If possible show them one completed, as an incentive. Search for a good illustration of a complete picture. Select the best from among all, and mount it to form one leaf of the booklet. Write appropriate text. Begin the other pages of illustration. Draw a vegetable, well placed, with ground and background, within a frame. The illustrations Plate VIII, exhibit three types of sheet. The potato is a wash drawing by A. L. (town unknown). It was originally mounted, the mount being the


frame of the picture. The tomato also has been taken from its mount, to save space for the drawing itself. This is an excellent pencil drawing by John W. Francis, Grade IV, Carleton School (town unknown). The squash is a pencil drawing by Orlo St. John, Oneonta, N. Y., and is an ideal fifth grade drawing, object well placed and thoughtfully drawn, ground and background happy in their division of space, and clearly defined by means of pencil shading. Initials of pupil neatly drawn and rightly placed for decorative effect. Margin or frame of good width and well defined.

SIXTH YEAR. (U) Begin an illustrated booklet on "Foreshortening."

By means of hemispherical objects—a half-apple, Japanese bowl, etc., and circles of colored paper, hoops, and diagrams on the blackboard, teach what the term Foreshortening means. First, lead the children to see foreshortening in circles, then to represent it, then to determine the amount of foreshortening. Tell them how the ancients struggled with the problem*. Show illustrations from the old work if possible, but surely from the modern, to prove that correct foreshortening is somewhat rare. The illustrations in Plate IX were clipped from the advertisements in one recent number of a popular high class magazine. Have the children practise ellipses, rapidly, free-

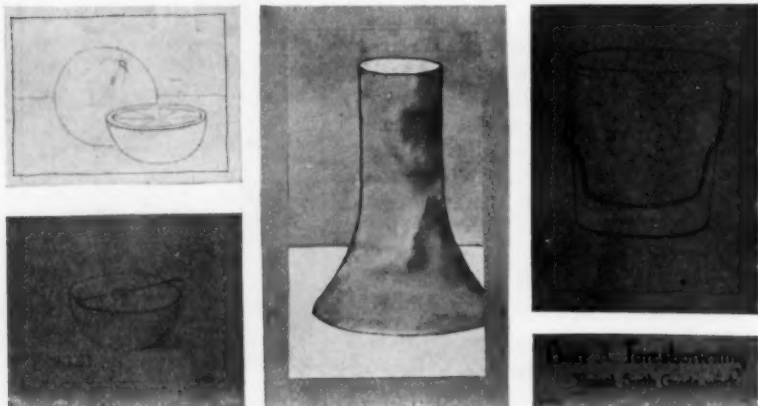
*See School Arts Book for January, 1908, article by Henry Turner Bailey.

Plate IX. 5085



Seven objects, six drawn four incorrectly, one, a photograph retouched, correctly foreshortened. From the advertising pages of a popular magazine.

hand, to get the swing of them, on blackboard and paper. Start them looking for correct and incorrect illustrations. Plan the booklet. Collect one or two good illustrations of correct foreshortening and write the text to accompany them. Begin to draw other illustrations from common objects. Plate X shows typical, first-class work of this grade. The orange group, in

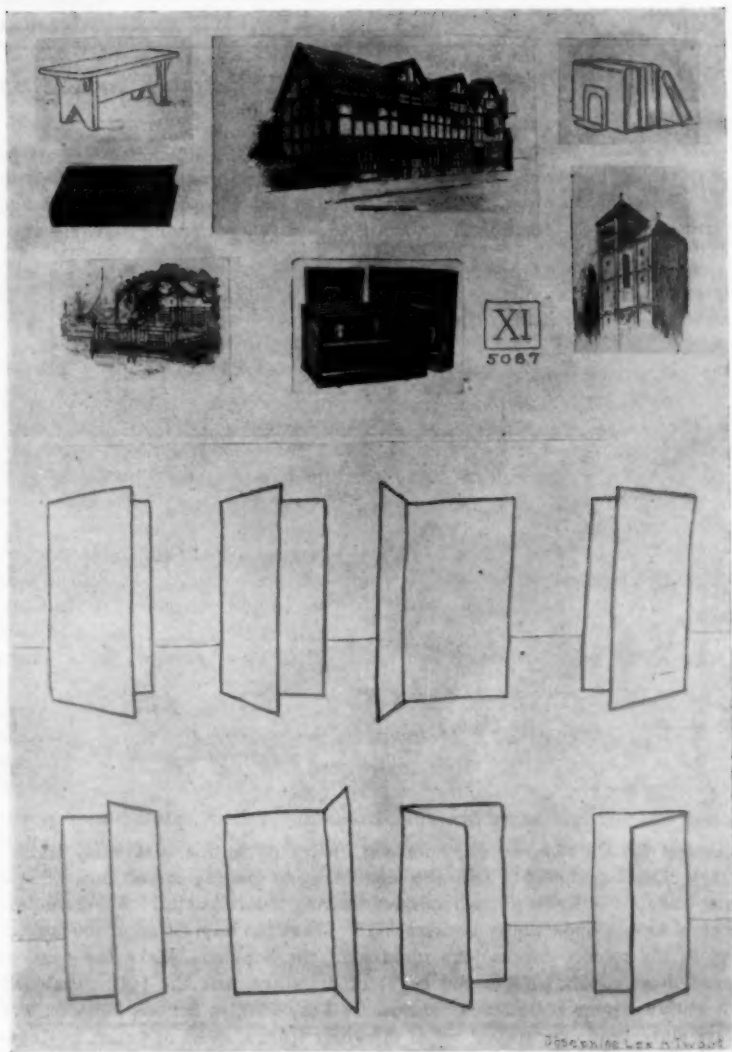


pencil, is by Willie Randall, Easthampton, Mass.; the half-apple, in pencil, by A. L. Johnson, South Portland, Maine; the lard pail, in pencil, by Raymond Baldi, Westerly, R. I.; the vase, in water color, by Eleanore Baker, Marlboro, Mass.

Here is a typical sixth grade text, by Edward Harris, Ashland, Mass., one of the winners of a second prize, a year ago.

We have learned that objects do not appear as they really are, sometimes. We must draw them as they appear and not as they are. We know that the top of a hemisphere is a circle. If we hold it on the level of the eye it looks like a straight line. If you hold it a little below the level of the eye it is a narrow ellipse. The lower you hold it the larger the ellipse becomes. This is why in the object like a cylinder the bottom ellipse is larger than the top because the bottom ellipse is farther below the eye. In a solid object like the wooden cylinder we can not see the back line of the bottom of the ellipse, but in a tumbler we can.

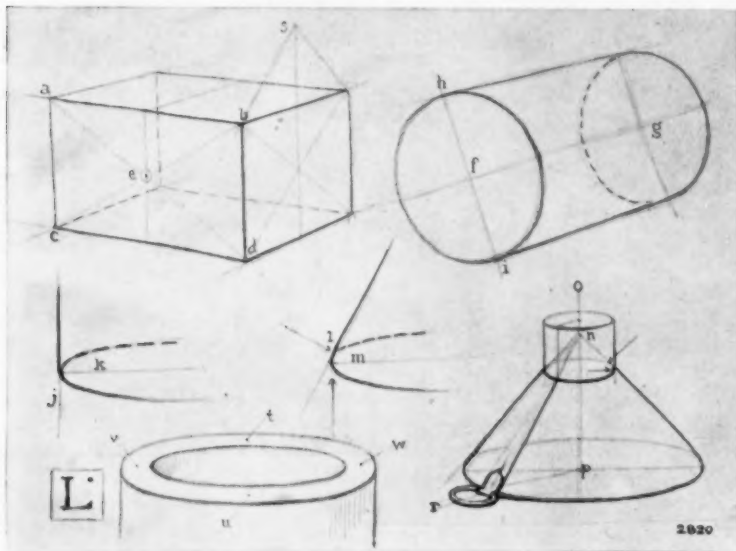
The people who drew pictures very long ago, did not understand about objects in different positions looking different. I have made a tracing of an early Egyptian drawing which shows the mistakes they made. If the top of the tall vase had been a straight line the bottom should have been an ellipse, because it is farther below the eye. I have drawn a few pictures in this little book showing the difference between the ellipse on the eye level and below the eye level. This is called foreshortening.



Collected illustrations of Convergence, and drawings from a sheet of paper, illustrating convergence.

SEVENTH YEAR. (U) Begin an illustrated booklet on "Convergence."

By means of pictures, sketches and objects, lead the pupils to see convergence in retreating edges, to represent it, and to understand enough about it to make consistent drawings. Have the pupils collect illustrations, correct and incorrect, and study them. The magazines will furnish enough modern mis-



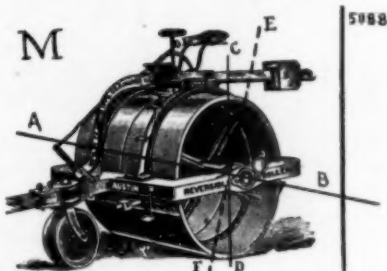
takes and the Chinese, Greek, Pompeian, early Byzantine, and early Italian enough classic mistakes to keep the pupils busy in making corrections. Some purist will quote, "Never put an incorrect drawing before a child." Never; unless the child has an opportunity to correct it! Leave the impression of the correct form in his mind. Discuss the making of the booklet. Make the page of clipped illustrations. Begin the pages of drawings, and the text. Plate XI shows illustrations collected by Daniel G. Fox, Phillips School, Boston; and a very clever and educational set of drawings from a sheet of paper, by Josephine Lee Atwood, (eleven years old!), Provincetown, Mass.

EIGHTH YEAR. Begin an illustrated booklet on "Aids to Correct Drawing."

The three most important aids are (1) Invisible Edges; (2) Axes; (3) Diagonals.

The rectangular block, Plate L, and the funnel are sketched as if transparent, all the edges being indicated. The lines for the invisible edges serve as a check on the visible edges. A pupil never draws the front half of an ellipse correctly unless he thinks back half at the same time. In a group, objects are often represented as occupying a part of the space which belongs to another, unless the person drawing the group thought invisible edges. No one ever draws correctly a cylindrical object, inclined, unless he thinks axes of cylinder and of ellipses. No one can draw correctly such an object as the funnel with its ring, without thinking axes. Diagonals are invaluable for locating accurately perspective centers such as *e*, Plate L, and indirectly such a point as *s*, the peak of the gable.

Collect illustrations of correct and incorrect drawing, and have the wrong drawings made right. The advertising pages of magazines, drawings made by children in previous years, reproductions of early pictorial art, Pompeian, and early Italian, will furnish examples. Here, for instance, is a clipping from the first magazine I happened to take up, *M*, which shows the violation of that simplest of laws, the relation of the long axis of the ellipse of face of a cylinder to the axis of the cylinder. (Turn the book so that *AB* is a vertical line and see how absurd the drawing is.)

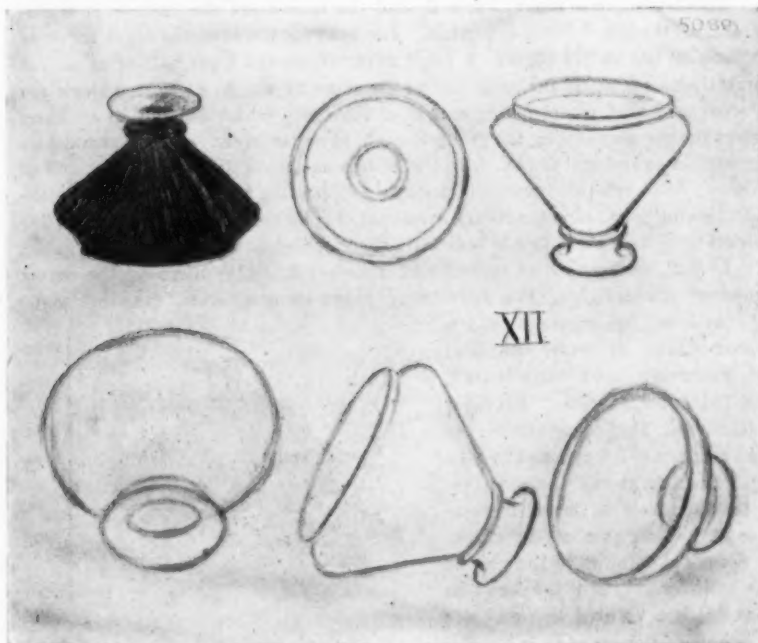


how absurd the drawing is.) Daniel G. Fox, of grade VII, Phillips School, Boston, who made the sheet reproduced for Plate XII knew more about the relation of axes than did the careful engraver of the "Reversible Roller" (which will not stand reversing!). Plan the booklet, make the page of collected illustrations with corrections. Write the text.

NINTH YEAR.* Begin an illustrated booklet on "Effective Rendering."

*In a system of eight grades, this would be appropriate work for first year high school.

By this time the pupils are old enough to begin to appreciate some of the finer qualities in representation. One of these is Suggestiveness. A skillful artist not only represents things in correct perspective, but suggests character of surface, textures of parts, effects of light and shade, of distance, etc. An



Studies from a lamp shade in various positions. By a seventh grade boy.
Good eighth grade work.

artist draws a glass so that the transparency and glitter of glass is present to the senses, and iron so that its rigidity and hardness are felt. A ninth grade pupil should be able to suggest differences of texture in his own drawings, and to select, with some sense, the medium best fitted to express the character of the object to be represented. Begin to collect, from illustrated papers and magazines, examples of effective rendering. In Plate XIII a few illustrations

are reproduced from clippings. They are not ideal, for they are thrice removed from the originals, and have been selected with special reference to reproduction here; but they will suggest the character of the illustra-



Examples of effective rendering in line, clipped from various publications.

tions pupils should collect. Notice in the St. Paul's drawing, by Homer W. Colby (from Cheyne's History) how absence of outline and absence of sharp contrast, suggests distance. Compare the handling of the pen to suggest old wood with that to suggest clothing, in Howard Pyle's drawing. The girl reading is from a drawing by S. Wendel-Barry, in *The Critic*. Com-

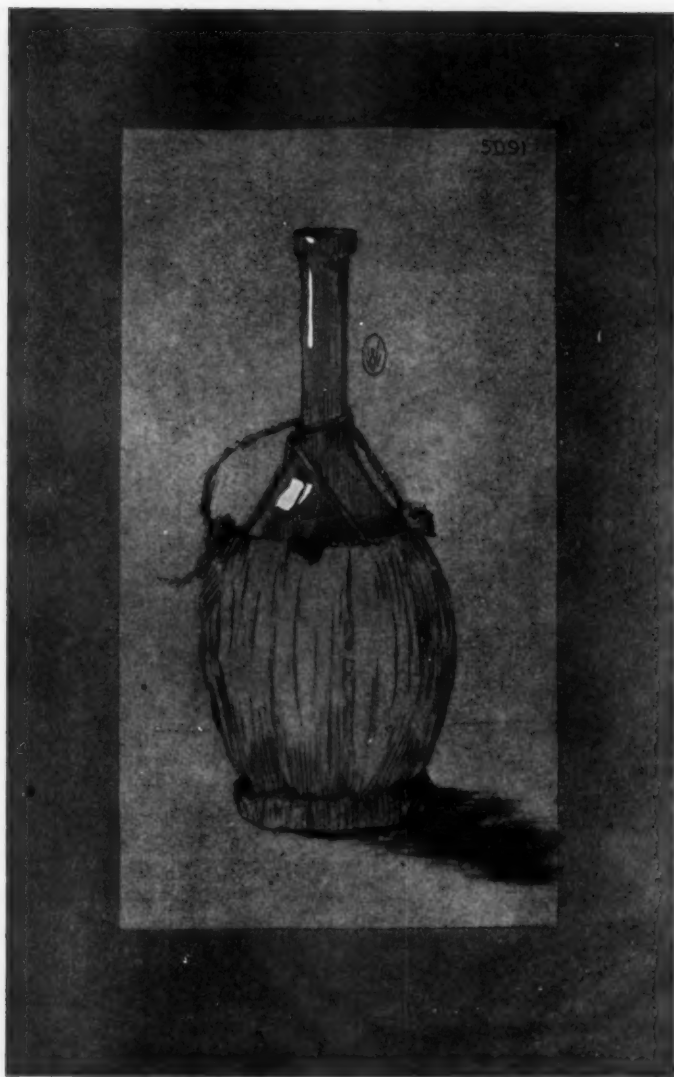


Plate XIV. Effective rendering of textures in pencil.
By William Vahlgren, Leader of The School Arts Guild for 1907-8.

pare his treatment of her face, hair, dress, book, and background. A better pencil rendering of an outdoor object has never appeared in any drawing book than the pump taken from the A. K. Cross drawing books. How well the smooth weather-worn pump and tub are suggested, and how sunny it all is! The other two illustrations are bad. The flower pot, incorrectly drawn, and having the same texture as the stalk and leaves of the plant, all woolly, appeared in a teachers' magazine a few years ago, as a model for teachers to follow. I know who made the drawing, but I won't tell! The sphere is from a French "drawing book" and shows a sphere under artificial illumination. It might be a velvet ball dropping into a hole in velvet earth!

Plan the booklet. Make up a page of examples of good rendering, and write appropriate text, describing the kinds of line which best interpret various effects. Begin the pages of "effective rendering" from objects. If as good a drawing as the wine flask by William Vahlgren, Plate XIV, can be secured from ten out of forty pupils, the teacher may congratulate herself upon having a class of exceptional pupils! This drawing won a first prize last year. William was fourteen when he made it. The original is in pencil.

H. T. B.

The true art is not merely a sublime
consolation and holiday labor which the
gods have given to sickly mortals, to be
wrought at in parlors, and not in stithies
amid soot and smoke.

—Thoreau.

HELPFUL REFERENCE MATERIAL FOR JANUARY WORK

On Representation in General

Bound Volumes of The School Arts Book (Dec., Jan., Feb. numbers).
Freehand Drawing, Cross, Ginn & Co. Prang Text Books of Art Education.
Thompson's Model and Object Drawing, Heath. Council Year-Book,
1906, Boone, Representation in Three Dimensions.

Illustrative Drawing

In addition to articles in The School Arts Book, valuable articles in the
Council Year-Book as follows: For 1902, p. 92; 1903, p. 46, etc.; 1904,
p. 37, etc. See also Studies in Childhood, Sully, Chapter X, The Young
Draughtsman.

Pencil Handling

Berry, Book, May, 1902. Pencil Sketching from Nature, Dr. Haney,
The Davis Press. Applied Arts Drawing Books, Seegmiller, Books III,
IV, V, VI, VII, VIII. Parallel Course Drawing Books, Hammock, Books
I, II, III, IV.

Water Color Handling

Parsons, Book, November 1904. Jones, Book, February 1904. Norton,
Book, January 1905. Doyle, Book, June 1907. A Course in Water
Color, Prang Educational Co. Applied Arts Drawing Books, Seegmiller.
Parallel Course Drawing Books, Hammock.

Pen and Ink Handling

Hall, Book, December 1906, and "With Brush and Pen," chapter on "Still
Life." Rice, Book, April 1907. Pen Drawing, Maginnis, Bates & Guild
Company.

THE WORKSHOP

IV

BRUSH BROOM HOLDER. GRADE VII

STRUCTURAL DESIGN

The essential parts of the brush broom holder are (1) a leather case attached to a (2) wooden panel.

(1) The use of the case determines its size and shape. The distance around the case is derived from the distance around the broom it is to hold.

(a) At the lower edge the case is a little larger than the binding of the broom which it covers. Above the binding the whisks of the broom spread out. Experiments in pulling the broom through a common strap held against the wall will give the size around the space that the whisks occupy when crowded together by a pressure sufficient to pull the broom through the smallest part of the case. (b) The length around the top of the case is determined by using the strap. The top holds the whisks sufficiently together to correct the spreading tendency that they get in use. (c) The pocket must be high enough to hold the broom upright. A narrow strap used as a case would soon lose its shape and from the first would not hold the broom erect. No curves are cut in the upper and lower edges of the case that would cause them to curl in use. (d) The width of the laps depends on the large washer-like tack heads that are used so the strain on the leather may be distributed over a larger surface. The curved upper and lower corners of the laps are suggested by the neighboring curves of the round-headed tacks.

(2a) The panel is long enough and wide enough to be well proportioned behind the case and all of the broom except the handle. As a background behind the handle, it would interfere with the fingers in drawing the broom from the case. The panel is tapering at the sides, and rounded at the bottom to match the neighboring edges of the broom. The ragged upper edge of the broom suggests a more complicated design for the upper edge of the panel.

(b) One screw near the top and one near the bottom of the panel are needed to hold it firmly against the wall.

CONSTRUCTION

Rough stock for the panel and case are furnished 1-2" longer and 1-2" wider than dimensions specified in Figs. 1, 2, 3, Plate VIII.

(1a) Finish blank of panel according to given dimensions.

(b) Cut a pattern of the design given for the panel in Fig. 2 or of a similar original design. Trace the pattern to the working surface of the panel blank.

PLATE • VIII •

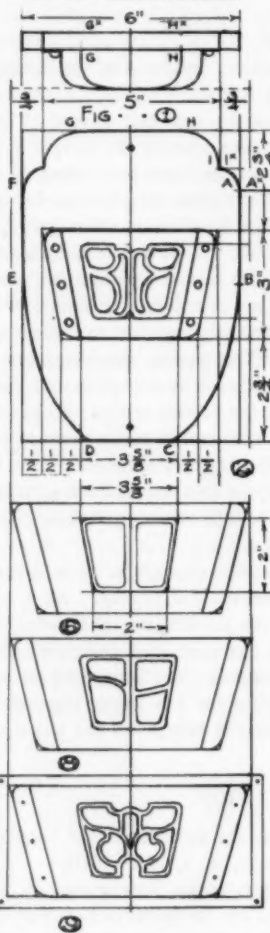
• BRUSH BROOM HOLDER •

GRADE • VII •

WILLIS B. ANTHONY

NORMAL AND CITY SCHOOLS.

• NORTH ADAMS • MASS.



THIS IS ANOTHER SINGLE PIECE MODEL FOR BEGINNERS IN WOOD WORK. THE NECESSARY ACCURACY FOR PREPARING MORE THAN ONE PIECE FOR JOINTING IS AVOIDED.

LEATHER WORK IS INTRODUCED BECAUSE IT IS EASIER TO MAKE THE CASE OF LEATHER THAN OF WOOD. LEATHER IS MORE SUBSTANTIAL FOR THE PURPOSE THAN WOVEN MATERIAL.

IT IS AN EASY MODEL FOR SPECIAL WORK IN THE HIGHER GRADES.

IT BECOMES AN ATTRACTIVE CHRISTMAS GIFT WHEN INDIVIDUALITY IS SHOWN IN THE DECORATION.

THE OBJECT OF THE DECORATION IS ONLY TO MAKE THE ESSENTIAL PART OF THE OBJECT MORE INTERESTING IN USE.

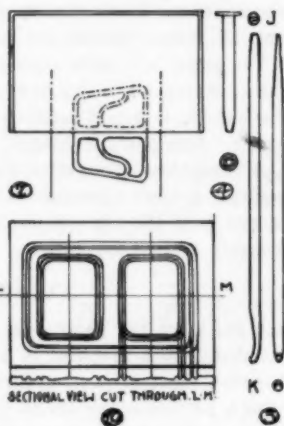




PLATE • VII •

Mark sharp pencil points on the pattern and also on the edges of the working surface where the edges of the pattern touch the edges and the ends of the blank, A, B, C, etc., Fig. 2. (c) Stand the blank vertically in the vise. Hold the handle of the try square firmly against the working surface so that its blade directly crosses the edge of the blank. (Dot and dash line [drawing, Fig. 3, shows the try square held as directed.] Draw lines along blade of try square extending point A to A*, Fig. 3. Extend points B, C, etc., across the edges of the blank in the same way. (d) Place the blank opposite surfaces up on bench. Hold the pattern face down on the opposite surface so that all points on the pattern will cover corresponding points on the opposite surface. Trace around pattern. By this method the tracings on the two surfaces are opposite.

(2a) Stand the blank in the vise. The sawing with the coping saw is done as close to the curved lines as possible to save time and effort, also to avoid the tiresome process of removing much wood with the file. The use of the file is limited simply to smoothing the path of the saw. The sawing is done deliberately to avoid the liability of sawing through the lines. The tracing on the farther surface of the blank is watched as often as the tracing on the nearer surface. If difficulty is experienced in sawing along both tracings and watching them together, the following method is used:—

(b) Start the saw directly across the line, Fig. 1. Keep the blade horizontal and gradually point it to the left at such an angle that all the sawing will be done along the line on the nearer surface. Stop sawing after advancing the saw 1-4" along this line. (c) Start the saw along the line on the opposite surface pointing it to the right. Saw and watch only 1-4" along the line on the farther surface, the saw running free in the groove it has just made along the line on the nearer surface. (d) Pointing the saw again to the left, saw 1-4" along the nearer line watching the farther line, only to be sure that the saw is running freely in the groove that it made along the farther line. (e) Change the direction of the saw again to saw the same distance along the line on the farther surface. (f) Repeat this method until the point I-I* Fig. 2 is reached. Change the position of blank in vise, and saw by the same method from A-A* to I-I*. Continue changing position of blank and sawing until all the curved lines have been sawed.

(3) Render with a file the curved edges of the panel free from saw marks, and square with the two surfaces.

(4) Sandpaper the surfaces of the panel. Use the sandpaper on a small block in sandpapering the edges of the panel to keep them flat and sharply defined.

(5) Stain the panel a lighter, duller color than the leather. Thus the stronger contrast of light and dark is between the broom and the case, which helps to make these parts of the object attract more attention. Allow the stain to dry thoroughly.

(6) Apply wax and rub to a finish with waste or a soft, heavy cloth.

DECORATIVE DESIGN

The Tools. The decoration when tooled on split cowhide or more expensive calf skin is seen by the play of light on the stamped, outlined and modeled surfaces. The background is stamped with the squared end of a blunted ten-penny nail. (Plate VIII, Fig. 4.) The lines separating the spots from the background are pressed into the leather with the end of a long wire nail filed and ground as shown in J, Fig. 5. The spots are modeled in low relief with the other end (K, Fig. 5) of the wire nail, filed and ground like the end of a very dull nut pick.

In preparing to make the design, (a) draw on paper the center line and the edges of the finished case according to dimensions. (b) Draw the edges of the rough stock of leather, 1-4" outside of these lines. The paper on which the design is traced later, is tacked to the leather through this 1-4" margin. (c) Draw the inner edges of the two laps.

The Design. (1a) The portion of the case covering the flat face of the broom, limits the width of the decorative design. The design does not extend around the curved edges of the brown and is therefore applied to a flat surface. Thus the shapes of all parts of the design on the leather appear the same as they appear in the preliminary design on paper. (b) The width of the decoration is more than its height. This helps to afford a variety in the general proportions of the different parts of the holder in use. The longer dimensions of the decoration and the leather on which it is applied are horizontal, while the longer dimensions of the broom and the panel on which it is supported are vertical. (c) The enclosing form of the design is bisymmetrical, and being wider at the top than at the bottom it repeats the tapering bisymmetrical lines of the other parts of the holder. (d) The decoration is applied nearer to the top than to the bottom of the case. Thus the interest it adds to the strip of leather is centered above the geometric center of the case.

(2a) An abstract motif seems advisable for first attempts at tooling leather. It is too difficult for the beginner to render sufficient resemblance to a natural motif with a cumbersome tool and such a heavy material as leather. This problem of breaking an enclosing form of definite dimensions into abstract

parts called spots may well follow after the building up of a form of indefinite dimensions from the abstract spots that are usually given in fifth and sixth grade designing.

(b) Draw the enclosing form of the design. Inside the enclosing form draw the edges of a large single spot, separated from the enclosing form by a space once and a half the width of the stamping tool point. The abrupt corners where these vertical edges meet the upper and lower edges of the spots should be slightly rounded. It is difficult to model with the tooling iron into a sharp corner. Therefore, all the corners of the spots and the enclosing form where it fits around these corners should be rounded. Plate VIII, Fig. 6. (c) Fold the paper on the center line of the enclosing form so that only the spot on the right of the center line may be visible. Divide this spot into two spots, separated by a space once and a half the width of the stamp. (d) Hold the straight, unbeveled, unframed edge of a looking glass against the center line on which the paper is folded. The glass reflects the right half of the design reversed on the center line. The design together with its reflection in the glass has the appearance of a finished bisymmetrical design. (The reflection of the full line design resting horizontally in Fig. 7 is shown in the glass held vertically with dot and dash lines.) (e) Turn over the folded paper so that only the spot on the left of the center line is visible. Experiment in dividing this spot into two parts until the proportions of the parts on the left are more pleasing than those on the right of the center line. Use the mirror frequently to compare the appearance of the design as it will look if completed to the doubled appearance of the first design. (f) When the design at the left becomes better than the design at the right, Fig. 8, erase the latter and in its place attempt a third design which will be an improvement on the second. (g) Continue this practice on each side of the center line until it is found impossible to improve upon the previous design. Never erase a design until it has been improved upon. When uncertain of the improvement of one design over the other, render a bisymmetrical tracing of the designs in question. Fill in the spaces between the spots with paint or ink. Judge them side by side and select the better effect. In class work, five or six good and bad designs that have been painted in should be ranked in order of excellence by the class after careful consideration. (h) A completed design is shown by Fig. 9. One of the two spots at the left of the center line, Fig. 8, is divided into two parts, making three spots on each side of the center line. The top and bottom of the enclosing form is also changed from straight lines to simple curved lines. This design is the result of the same kind of experimenting, first on one side of the center line then

on the other, previously tried when the designing was limited to two spots and a straight line enclosing form. Because of the difficulty of tooling lines in leather, the problem is limited to three spots on each side of the center line and only the simplest curves are used.

(3a) In Fig. 9 is included the tracings of an acceptable design and the necessary straight lines. It shows also where the tracing is tacked through the leather to a piece of wood. (b) With a sharp pencil go over the straight and curved lines of the tracing heavily enough to impress all lines except the center line on the surface of the leather. Lift the tracing before removing all of the tacks that hold it to the leather to see that no lines have been overlooked in the transfer. (c) When the transfer is complete, remove the paper and go over the impression in the leather heavily with a pencil.

(4a) Pass a wet cloth several times over the surface of the leather now ready for tooling. Wring out the cloth and take up any water that has not been absorbed by the leather. (b) Holding the tooling iron vertically, lightly press its end, J, into one of the lines of the enclosing form. Go over the same line two or three times adding more pressure to the tool as the line gets deeper and the danger of slipping off the line becomes less. Press all the lines of the decoration into the leather the same depth, wetting the leather when necessary to soften its surface.

(5a) The front and sectional views of two spots on a practice piece of leather are shown in Fig. 10. The sectional view shows where the greatest amount of pressure in using the modeling end, K, Fig. 5, of the tooling iron occurs. (b) Work the surface of each spot down to the depth indicated. Then gradually lightening the pressure, model the surface of the spot gradually upward toward its center. The smooth surface of the modeling tool acts much like the burnishing edge of a flat iron. It gives the leather a hard, shiny surface. Starting again at the deepest part of the spot, relieve the pressure less gradually in modeling the rise of the surface to the edge of the spot. Model the deepest parts of all the spots to the same depth. The spots dry out darker wherever they are modeled. The deeper they are modeled, the deeper is the color. The gradual change of color is the pleasing result of a gradual change of pressure in modeling a successful spot. (c) The impressions of the stamp, Fig. 4, do not run together, Plate VII. A space equal to half the size of the stamp occurs between each of its impressions, except where rendering a double space, as along the center line, requires an impression twice the size of the stamp. These impressions run together side by side to produce the effect of using a stamp twice as long as it is wide.

(6) Trim the leather to the outside boundary lines of the case. Wet and fold the inner edges of the laps and put the case under pressure until dry.

(7) Wrap the case in place around the broom it is intended to hold. Four hands are essential in tacking the case around the broom in place on the panel. Use large, flat-headed brass tacks long enough to clinch on the back of the panel to prevent the strain on the case from pulling them out.

(8) Drill two holes through the panel for the round headed brass screws used in holding the brush broom holder to the wall.

WILLIS B. ANTHONY

Adams, Massachusetts

CHRISTMAS angels winging
To the earth are bringing
The message of Good Will.
Christmas bells are ringing
Christian children singing
The message of Good Will.

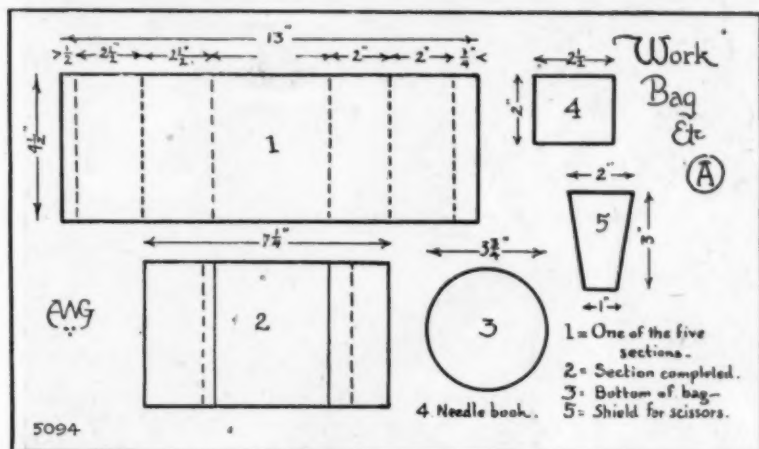
THE SEWING ROOM

A TRAVELER'S OUTFIT

IV

SEWING BAG AND CONTENTS

THE Goodspeed's agreed that the contribution of the beautiful Christmas month to Aunt Eleanor's suit case should represent every member of the family. The article should be a work bag with its contents. Papa could buy the scissors, Mamma the thimble and the girls would do the rest, which would give them excellent training in over-and-over work. This



would be much greater fun than the over-and-over patchwork Mamma had to do when a child.

Cut five 13 inch lengths of 4 1-2 inch ribbon of the Dorothy Dainty style. Ribbon with a dark serpentine border is effective in the finished bag. Cut two circles of silk 4 1-2 inches in diameter; two circles of light weight cardboard 3 3-4 inches. See Figure A.

To make. Over-and-over the five strips of ribbon together. Make 1-2 inch hem on the lower edge. Fold again 2 1-2 inches in depth to make



Traveier's Work Bag, with Needlebook, Scissors shield, Button bag, Silk bobbin, Yarn reel, Ribbon reel, and Tape roll.

pockets. Fold over the upper edge of the bag 3-4 inch. Fold again two inches in depth, for the ruffle finishing the top of the bag. Hem or stitch this down. Stitch again 1-2 inch above, making space for the draw ribbon.

Make two button holes in this space on the outside. Adjust 3-4 inch draw ribbon, each 1 yard long. For directions see sponge bag, September number of The School Arts Book.

Gather the lower edge of the bag. Gather the circles of silk 1-4 inch from the edge. Fit to the cardboard, drawing up the thread and fastening on the wrong side. Over-and-over two circles together. This affords a pin ball for the completed bag. Over-and-over circle to the bottom of the bag.

CONTENTS OF THE BAG

NEEDLE BOOK. Cut four pieces of silk 3 x 2 inches. Cut four pieces of cardboard of lightest weight, 2 1-2 inches by 2 inches. Cover with the silk, drawing the opposite sides together with long cross stitches.

Over-and-over the pieces together. Over-and-over the ends of the two finished pieces making the cover of the needle-book.

Button-hole-stitch the edges of two pieces of cashmere or flannel 4 x 1 3-4 inches with twist corresponding in color with those of the bag. Fasten inside the cover with ribbon.

SHIELD FOR SCISSORS. Cut four pieces of cardboard like diagram. Cut four pieces of silk allowing for generous seams. Adjust this to cardboard as directed for needle-book. Over-and-over the covered pieces together. Leave the shield open at the top.

CASE FOR TAPE AND RIBBONS. Cut four circular pieces of cardboard 2 1-2 inches in diameter. Cut four pieces of silk to cover. Make as directed for the bottom of the bag. Adjust the two finished circles, each side of roll of tape or ribbon fastening them in the center with silk, twist or ribbon.

BUTTON BAG. Eight inches of 2 1-2 inch white ribbon with Dresden border. Hem the top, make space for draw ribbon as previously directed. Finished bag is 3 inches long.

BOBBINS OF SILK. Wind little wooden bobbins with different colored silks and cotton threads.

Provide cotton with which the hose may be repaired.

Buy at any store, the glove darning and skein of parti-colored threads which must meet any emergency.

Provide needles and pins of all sizes and for all uses.

SISTER MAY

Box 23

Granby, Massachusetts

EDITORIAL

TO the westward of Trustworth lies the Reedfarm, a great tract of country full of delights, a veritable boys' paradise. It is a place of woods and pastures peopled with the fox, woodchuck, rabbit, mole, and squirrel tribes, with now and then a mink, a weasel, and a muskrat. It has swampy runs where birds can always be found, clearings where partridges may be scared up almost any day, rocky uplands where crows and swallows congregate, brooks with spotted pickerel amid the forget-me-nots, springy places where the first cowslips and violets appear, thickets full of berries, hedgerows where the wild grapes revel, deep forest glades where the floor is a foot deep with brown needles, and the breezes whisper secrets in the rocking pinnacles of ancient pines. If any boy has seen a rare hawk, or discovered the nest of a wood duck, or found a patch of checkerberries, or fruitful trees of holly; if he tells of discovering green ferns at Christmas, or ice in June, or witch hazel in bloom in November, or wild strawberries ripe in May, everybody takes it for granted that he has been "Up in the Reedfarm." I have played and tramped, botanized, hunted, trapped, and camped, fished, paddled, waded and skated, studied and sketched, raced mates, and meditated alone in the Reedfarm, since the day I had two pockets. I have been chased there by rams and bulls, frightened by coming suddenly upon the lonely hut of some hermit-like ne'er-do-well (an old man hung himself there once, and every boy in the village for forty years has seen the place—with his heart going like a trip hammer), and I have been lost in a fog in the endless rocky pastures, all alike. I thought I knew all the possibilities of the Reedfarm; but only the other day I stumbled into a deep glen there for the first time. Beneath the venerable pines, hemlocks, and hop-hornbeams, that occupied the chief seats of its amphitheatre, I heard the music of three underground brooks dancing through their dark rocky passageways to the bog-filled orchestra, where seven kinds of moss keep green the year round, and birds find running water every day.

¶ My best friends are like the Reedfarm. Whenever I visit them, whenever I hear from them, they offer fresh delights and satisfactions. I never discover their limits; something is doing there, all the time. Such folk are a perpetual comfort and inspiration. One such friend of mine is Solon P. Davis. Before, times long past, (as the Russian story tellers say), he taught drawing in the city of Hartford. He teaches there yet, a hard working, studious, efficient, and incorruptible man, whose reputation with the profession has spread largely upon the basis of unusually excellent work in mechanical drawing. After twenty years of close friendship I thought I knew Davis thoroughly well; but last Christmas he dazzled me with a new power! In the Hartford Courant I found this:—

CHRISTMAS

Again, o'er all the waiting world, floods in the Christmas-tide.
From out the ocean of God's love, and echoing far and wide,
Once more, serene, above the din of earth's discordant notes,
The chanting of the angel choir in pulsing measure floats.

Glory to God, in highest heaven, and on the waiting earth
Peace and good will among His sons! Behold! A Saviour's birth.
O shepherds, ye, the first to hear, small wonder that ye went,
With willing feet, to find the babe on heavenly mission sent.

God's love is great, His patience long; for yet the listening ear,
Over the centuries' babel sounds, may catch the music clear:—
And willing hearts, forevermore may find close, close at hand
The Holy Child, His message still fresh from the Fatherland.

Do your hearts, too, catch the music from the Fatherland,
as the great birthday draws near, my invisible friends? Does
the melody of it, far heard, cheer you in your work? You bear
to the children in your schoolroom daily, the message of peace
and good will. You cannot direct nature study in your school

without writing in many a little heart the first notes of the angels' song, "Glory to God in the Highest."

¶ I want The School Arts Book to be like the Reedfarm, too, always producing fresh satisfactions for its lovers. This Christmas number presents a few rather unique features. Foremost among them appears the article on Burne-Jones and The Golden Stairs. We are singularly favored in having this from one of the master's most trusted pupils. The illustrations are from originals never before published. Miss Seegmiller's article on Color Harmonies with the double Frontispiece, will be welcomed by all who love beauty.* Miss Robert's review of the London Exhibition, the second in the series under the editorship of Mr. Miller, is another feature of special value. The illustrations will be of unusual interest to primary teachers. Some day we too will teach a foreign language in the primary grades, and leave our arithmetic until children cry for it.

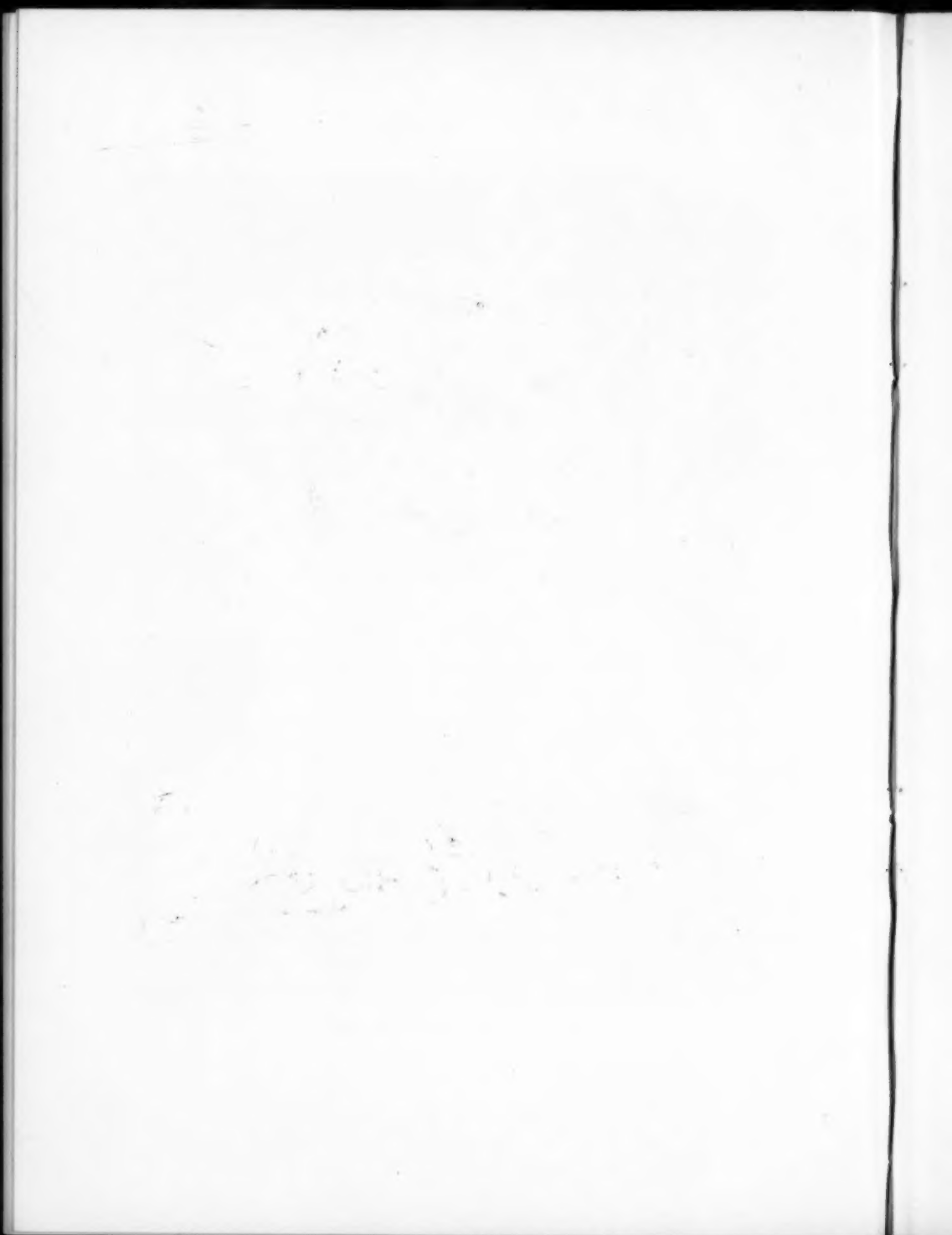
¶ But above all this is the Christmas number. Christmastide, by Miss Birchall, is jolly reading, and true to the history of the great holiday. Miss Barber and Mr. Williams offer suggestions for making glad the hearts of children by simple means. The Supplement offers another suggestion and so does the color plate opposite, by Mr. James Hall,† and the amusing border design for the Bulletin, by Miss Rachel Weston of Fryeburg, Maine, who is to draw for The School Arts Book, frequently.

*In the near future we shall have proof that the writer of this article, successful supervisor of drawing, and author of the Applied Arts Drawing Books, is also gifted as a poet, a poet capable of pleasing that most critical and exacting audience, the children. Some of her work is to be given to the readers of The School Arts Book, by no less a person than Sara Hamilton Birchall, author of that jeweled little volume of verse, The Book of the Singing Winds.

†Merry Christmas Posters, 11 x 15, printed in black, ready for coloring, after the manner of this plate, are offered for sale by the Davis Press at 5 cents each, by mail, \$3.30 per dozen, \$1.50 per hundred. They are designed to be colored in school by the children and taken home as a Christmas present to father and mother.



Suggestion for coloring the poster by James Hall.
See Editorial.





Holly. A pencil drawing by Robert Blum. Museum of Fine Art, Cincinnati, Ohio.



CHRISTMAS IN THE LAND OF THE POINSETTIA

The country of Mexico celebrates Christmas in a very different way from ours. Their holidays begin the seventeenth of December and continue until the sixth of January. The month of December is the season of flowers and they can be bought for almost a song. The poinsettia is especially beautiful. It is a scarlet in color, coming three or four on a stalk. Even the poorest people can have two or three stalks they are so cheap.

On the seventeenth of December the religious ceremonies begin and last nine days, supposed to be the nine days Joseph and Mary traveled from Nazareth to Bethlehem, and they are called "posadas." Everyone is supposed to come each night if he is invited for the services. They begin to arrive at appointed hour and are given a lighted candle. When they all arrive they form a procession, led by people carrying wax figures of Joseph (and) Mary and the donkey. They go into the chapel, (which is in every house,) and say the Rosary; then they march through corridors and from there to the chapel door when some of them go in and those with the wax figures cry for admission as did Joseph and Mary every night and after they are let in they put the images on the altar and go out to a supper. This is done for nine nights and the music used is centuries old.

The Mexican child does not hang up a stocking but has a clay jar called a *piñatas*. This is covered with paper or cloth images, sometimes a dancing girl, or clown, or in the houses of the lower class the jar is left uncovered.

On Christmas night, a party is held at some house and all the people around are invited. In the center of the court is a large *piñatas* dressed as a merchant in all silver and tinsel.

A child is given a wand with which he is told to strike at it but he cannot see it as he is blindfolded. He tries and fails.

Then some one strikes (an) at it (and) until it is broken and then everybody scrambles for what he wants most. After that a feast is given and everyone is given a favor.

On New Year's Eve friends are invited to the courtyard and they have several ways of seeing the old year depart. Sometimes they hear the clock strike twelve and then put it in a coffin and bury it.

Although Christmas is nice in the summer country I would rather be in the United States where there is a winter when there are snow drifts and frozen ponds as well as winter. E. W.

ALPHABETS FOR ALL SCHOOL WORK

A B C D E F G H I J K L M N O P Q R S

ALL LETTERING SHOULD BE DONE VERY
LIGHTLY AT FIRST...AFTERWARDS IT OUGHT
TO BE STRENGTHENED...SLIGHTLY EMPHA-
SIZE THE ENDS OF EACH LINE

T U V W X Y Z · 1 2 3 4 5 6 7 8 9 0

LETTERING FINISHED WITH A BRUSH
SHOULD BE UNIFORMLY HEAVY

CHRISTMAS

LETTERS MAY BE PROPORTIONED TO
FILL A GIVEN SPACE

CHRISTMAS GREETINGS · 1908

LETTERS SHOULD BE
GROUPED TO FORM WORDS

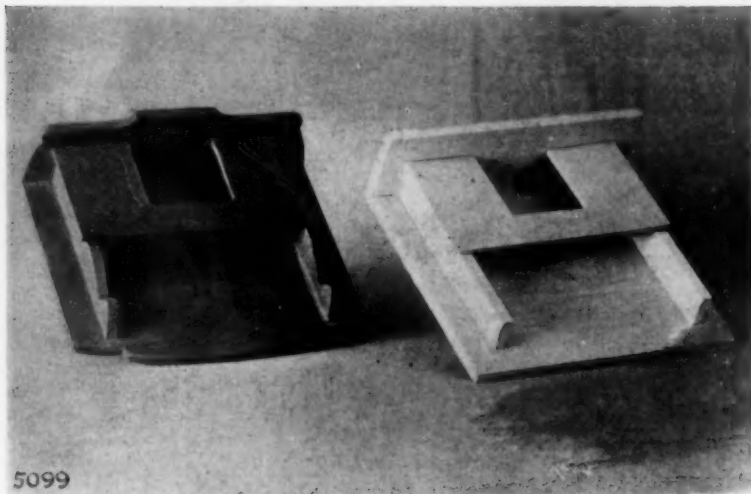
LEAVE GENEROUS SPACES BETWEEN
THE WORDS · KEEP LETTERS VERTICAL

"FHD"

5098

"An alphabet sheet, like the Guild Packet, somewhat, but having additional comments, and
brush letters made with real brush strokes."

¶ We are again singularly fortunate in having the plate on page 385, reproduced from a pencil drawing by Robert Blum, the American master who gave us *The Moods of Music*. The original hangs in the Blum memorial room of the Cincinnati

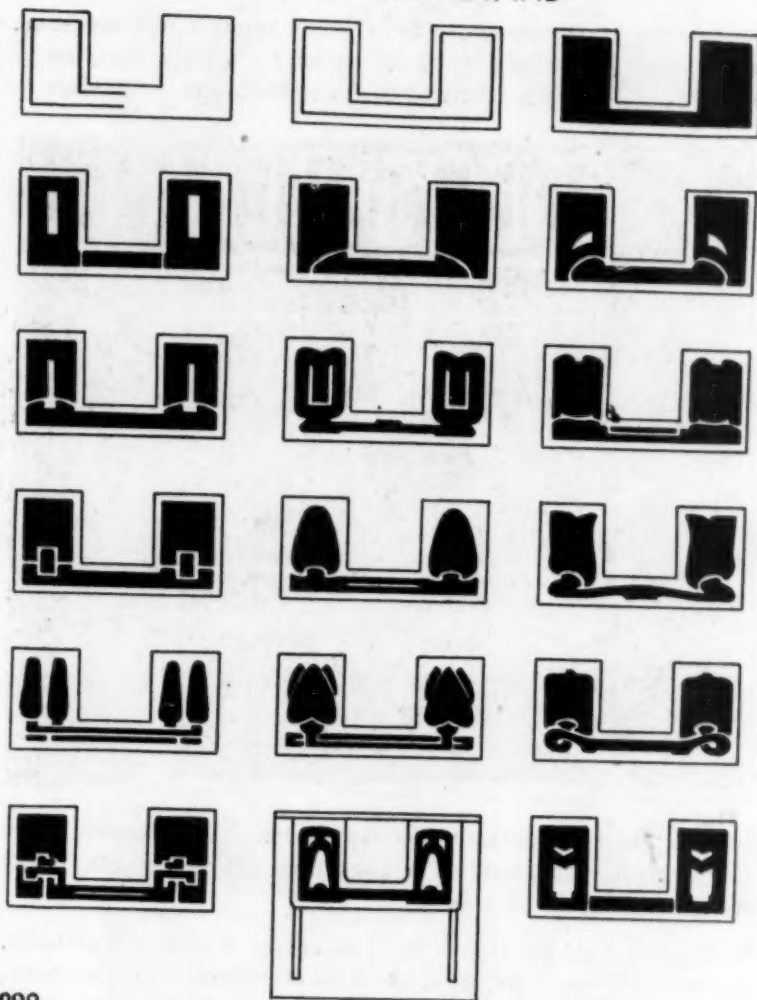


The blank and the completed object. One of the problems given by Mr. Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass. The plate on the opposite page shows a variety of designs for decorating the top.

Museum, a room to which a pilgrimage should be made by every lover of beauty. We have to thank Mr. John H. Gest, the Director of the Museum, for this instructive and distinguished plate.

Page 386 is also unique, in its way. Through long habit we dwellers in the northern zone associate cold and snow with the Christmas festival. The drawing by E. W. and the text printed alongside, will help us to realize that the Christmas message is for all zones of the globe. Other children's work,

INK BOTTLE STAND



6000

appropriate to the season, will be found under Correspondence. As a further aid to beautiful work we have a plate of lettering by Mr. Fred H. Daniels, formerly of Springfield, now Supervisor of



Drawing and Handicraft, Newton, Mass. Mr. Daniels gives also a good suggestion for a Christmas gift in the Ink Bottle Stand, pages 388 and 389.

¶ The Calendar for December is decorated with panels of holly. Do not try to copy the plate, never do that; find a spray of holly, or mistletoe, pine, or poinsettia,—something local, appropriate



Calendar made by High School pupils. Original printed from zinc plates from the drawings and colored by hand with water color.

WASHINGTON
IRVING
HIGH SCHOOL
BY STUDENT: F. C. BROWN
THE WASHINGTON SCHOOL

to the season, and after making a careful study of it, design panels of your own. You might leave the panels blank until, after a competitive exercise in decorative arrangement, the work of some pupil is found worthy to fill the space for the month. School Calendars are growing in popularity and rapidly improving in design. On pages 391, 393, and 394, are pages from the best which came to the office last year. Progress in such work always keeps pace with the ability of the person under whose direction it is produced.

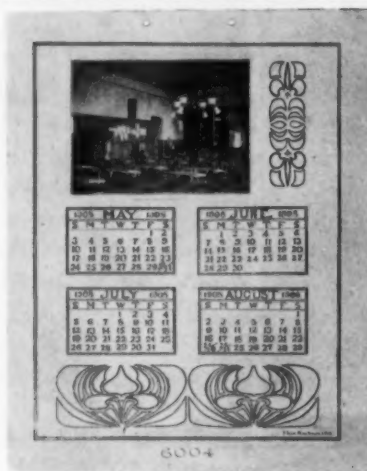
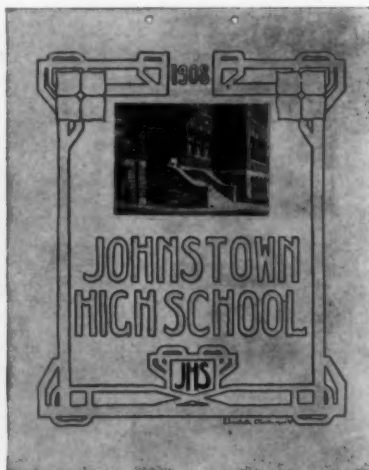
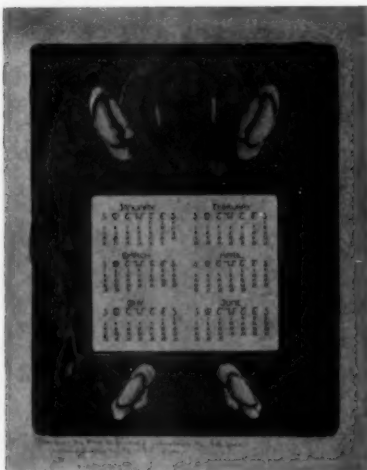
¶ O, for Supervisors who can "deliver the goods!" I receive every year dozens of Outlines from Supervisors of Drawing. I am thankful for every one of them, for every Outline I can get hold of helps me in making the Outline of The School Arts Book more nearly what it should be. We can all help each other by exchanging Outlines. But what I started to say is this: Among all the Outlines, how few are to be found which embody the principles they advocate! I find myself repeating, "Physician, heal thyself," as I compare the bad spacing, careless drawing, crude design, and thoughtless color of the pages, with the admirable suggestions for beautiful school work found in the text. Not often do I find Outlines like those issued by Mr. Arthur W. Scribner of Lawrence, the cover of one of which is shown on page 395. Alas, its color is not shown in the cut. The color scheme was different for each grade. I can reproduce however, selections from the introductory text, common to all the grammar outlines, and I am glad to do so because the suggestions may prove helpful to us all in our model and object drawing and illustration next month.

SPECIAL INSTRUCTIONS

After each lesson, when convenient, teachers will please separate the drawings into two sets, first and second best. Have these sets ready for inspec-

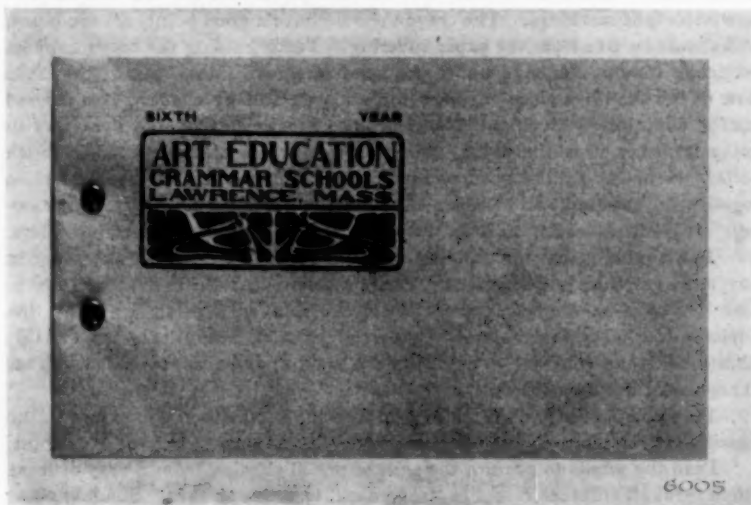


Pages from a Calendar made by the pupils of the Kansas State Agricultural College
Zinc plate reproductions from original drawings. One thousand fifty Calendars
were sold at 35 cents each. The pupils cleared \$225 on the venture.



1. A Ninth Grade Calendar. 2. Sample pages from a Calendar made by the pupils of the high school. Originals from zinc plate reproductions of pen drawings, colored by hand, with halftones pasted in position. Johnstown, Pa.

tion at the next visit of the supervisor. Keep the work selected by the supervisor properly labelled, and ready for inspection by the Superintendent of Schools, or visitors. Drawings not selected are to be given back to the pupils, or used for practice paper. When a lesson is not satisfactory to the supervisor, the teacher will give it over again in place of the next lesson. A portfolio of



drawings, and reference material for each lesson will be kept in the office, or senior room of your grade. Use these helps in the right way. Under no circumstances are they to be copied. Become acquainted through your own observation with your environment. Ask pupils to bring samples of required objects found within a reasonable distance. Make note of the same. Show the class by example what you want. The result of each lesson will be JUST WHAT YOU PLAN.

TECHNICAL POINTS TO BE CONSIDERED IN THE USE OF THE PENCIL AND COLORED CRAYON

To make broad gray lines the pencil should be held under the hand. The fingers should be near the end of the pencil to make light lines and near the

point to make strong dark lines. For general work the fingers should be near the center of the pencil. Short pencils should not be used. Each room should be provided with a set of pencils properly sharpened and kept only for drawing. To hold the pencil freely and make broad gray lines should be the aim in this grade.

In using colored crayons the lighter colors should be put on first, and the darker colors rubbed into them. Use the lead pencil over the colors to emphasize important markings. The crayon should have a good point, not too blunt, and should be free from the paper covering. Teach holding the crayon almost vertically for outlines, and under the hand for broad lines. Show the pupils how to rub the lines close together for an even tint or shade. The colored crayon contains so much paraffine and is so breakable that it is necessary to grasp it firmly near the point. For this reason the colored pencil is much better. Skill in making good clear outlines, and in rubbing the lines close together for even tints and shades, should be the principal aim in crayon drawing. It is also an easier medium than water color to teach the spectrum colors.

Teach making flat tints and shades by parallel lines, turning the paper in any direction that is convenient. Teach grading from light delicate tints to dark vigorous shading. Reverse the order from dark to light. Show the pupils how to express dark and light, by light and heavy pressure. AIM: Ability to grade from light to dark, dark to light, and give expression to lines at regular or irregular intervals.

Teach method of acquiring different line qualities, either by pressure on the pencil, twisting it between the fingers, position of the pencil, or shape of its point.

Lead the pupils to acquire the skill of pencil shading from a very delicate touch through different values to strong dark, vigorous strokes. Shading plane and curved surfaces. Rendering different textures. Drawing fine and wide lines in even and graded values. AIM: Greater skill in the all-round use of the pencil.

¶ Supervisors who are well trained are becoming less like white blackbirds every year, and regular teachers who can teach drawing intelligently are to be found more frequently in our more-tasteful schoolrooms. We are getting on! In a recent address by Mr. Herman A. MacNeil, Sculptor, at the annual meeting of the Alumni Association of his *alma mater*, the Massachusetts Normal Art School, occurred this passage:

It is, of course, an impossible thing for us to accurately estimate the art power, if I may so put it, that is to-day being exerted in the United States.

Of art museums, schools, clubs, associations, leagues, guilds, and federations, with their permanent or yearly exhibitions, whose chief, if not sole interest is for art, we have over 1,000. Of this number, more than 250 are art schools with their yearly production. There are thousands of art teachers and artists, architects, painters, and sculptors constantly at work in the United States, forty-four art magazines, 341 writers and lecturers on art.

These, with the knowledge they are disseminating and with private collections, make the bulk of our art power-plant at the present time,—a very creditable showing, when we consider that in less than 400 years we have passed through the periods of colonization, revolution, amalgamation as a nation, are well along in the period of materialization, and getting a firm grasp on beautification.

One might talk for hours on the innumerable ramifications of interests in things aesthetic from these agencies, that are gradually percolating the American people, of the output of architects, sculptors, and painters, of the movement in arts and crafts, of the magnificent strides made in the application of aesthetic principles in the teaching in our public schools.

And besides, upwards of 1,200 local "improvement" societies in the United States alone are now recorded. They range from the club in that village which has wisely substituted a wish to be attractive and beautiful for the old vain dream of bigness, to a society in one of the second-class cities that has 3,000 members. The clubs have begun to come into touch with one another through national organizations; and they are, in a wish to learn, reaching beyond their own neighborhood, and even beyond their own country. . . . It is in just such a movement as this that the specially trained man in art is most needed; . . . as C. Howard Walker has said: "One skilful producer, one artist is worth thousands of the rank and file because of his achievement."

Our best supervisors are constantly studying with artists, craftsmen, and strong teachers, or are producing work for commercial houses, and thus learning by practical experience, that they may bring to their professional duties a richer knowledge and a finer power.

If any man will do
He shall know.

CORRESPONDENCE

Dear Mr. Editor:—

Please use your trumpet call to direct the attention of teachers everywhere to the significance of the movement for Industrial Education, the discussion of which includes all that is best and most significant in current educational thought, and of which the development of the work in drawing is only a part, although a very important part.

It is all admirably summed up and forcibly presented in Dr. Draper's Cleveland address which every school committee man in America ought to read, mark, and inwardly digest. It is called "The Adaptation of the Schools to Industry and Efficiency. Address by Andrew S. Draper, LL.D., Commissioner of Education for the State of New York." It is published by the Education Department, Albany, New York, which will, I believe, be glad to send a copy to anyone who is sufficiently interested to ask for it.

Yours very truly,

Leslie W. Miller.

Just as the December number is going to press comes the following letter relative to the supervisor's working library:—

My dear Bailey:—

You never said a truer word than that the list of ten most important books for supervisors, as furnished by your correspondents, was "surprising." That list is a disgrace to the profession. It shows a comprehension of the present industrial art situation as broad as the back of a knife blade.

Faithfully yours,

A Supervisor.

Reading, January 3, 1908.

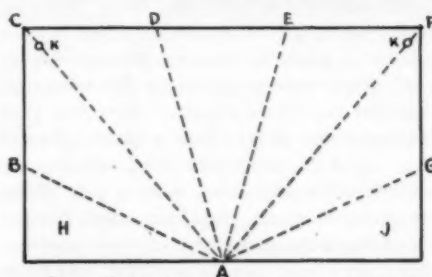
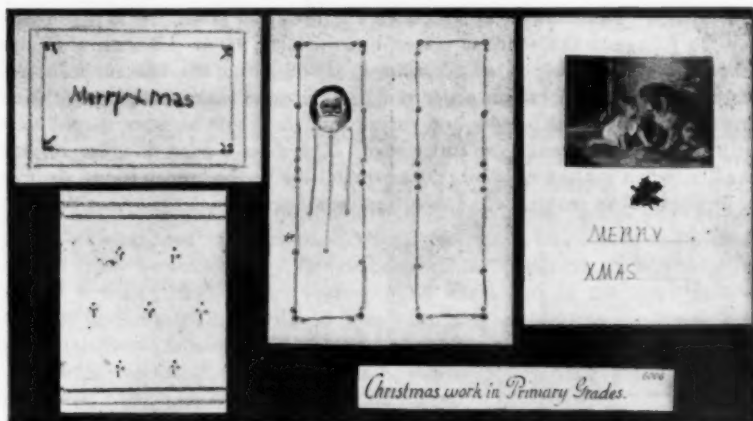
My dear Mr. Bailey:—

I am sending with this a few samples of our Christmas work in the lower grades, to show you that the "imp of over-decoration" is not rampant here. You will notice that the little objects are a sort of sugar-coated pill, a disguise for a good deal of measuring. I enclose also the pattern of a double box or cornucopia which delighted children in the fourth grade. They decorated the outside with simple border designs. I was not spry enough to secure a decorated one before they were all taken home.

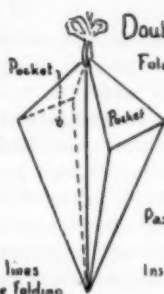
Possibly you may find this work suggestive for The School Arts Book readers next year.

Ever sincerely yours,

Annie B. Parker.



Size of sheet 7X12. Measure on edges. Draw lines before folding.



6007 Double Cornucopia

Fold upward on AB
downward on AC
upward on AD
upward on AE
downward on AF
upward on AG
Paste upper side of H
to underside of J
Insert ribbon at K

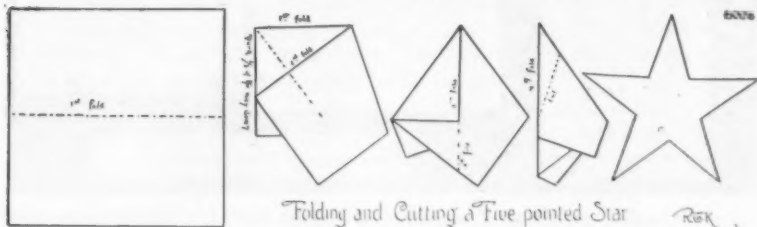
The Teachers' College of Indianapolis.

Dear Mr. Bailey:—

A dear little miniature Christmas tree may be made with the most homely material: a meat skewer, some toothpicks, a spool, and bright green tissue paper. First glue the small spool to a pasteboard base 3 inches square. Place glue in the hole of spool (rather than paste), insert the skewer and allow it to dry. With a sharp knife-point make tiny slits, twenty or more in number, in the skewer to receive the toothpick branches. Make these of different lengths, sharpened. Glue the branches into the openings and allow the bare

CORRESPONDENCE

tree to dry. Paint the bare tree brown and the spool green. It is then ready for the foliage. Cut strips of green tissue paper, about 5-8 inch wide into lengths of 2 1-2 inches or less according to the lengths of the different branches. Three or four pieces of tissue paper of a given length should be slightly gathered down the center with needle and thread and then with scissors shaped to a point and fringed around the entire edge. This gives a good imitation of pine needles, when mussed up a bit. Glue the foliage to the branches and the tree is finished. The making of such a tree requires so much time that it is not



well for one child to undertake it since he would become nervous and the joy of creating would become drudgery. Each child might make the foliage for one branch, and watch the teacher put the whole together.

Here is a good way to make five-pointed stars. Take a square piece of paper and fold it once on a diameter. Hold the paper with this fold horizontal at the top. On the left edge two-thirds of the way down, make a dot. Bring the upper right hand corner of the paper down to this point, and crease sharply. Fold the upper left corner down over this and crease sharply. Fold the remaining right hand corner over to the left hand corner (see illustrations), and make the star with a single oblique cut, as indicated by the dotted line.

This may help some teacher next Christmas.

Yours sincerely,

Rena Tucker Kohlmann.

THE ARTS LIBRARY

BOOK REVIEWS

Our Children, Our Schools and Our Industries. By Andrew S. Draper, Commissioner of Education for New York.

This invaluable document, a reprint of the Commissioner's special theme in his annual report, 1908, ought to be read by every thoughtful man and woman in the United States. It is not only keen in its analysis of the present educational, industrial, and social situation in our country, frank and fearless in its criticism, but constructive in its suggestions and optimistic in its tone. It may fairly be called an impassioned address to the American people. The reader is borne along with ever-increasing conviction in the sincerity and wisdom of the man, and with an ever-increasing enthusiasm for the sort of education he advocates. Here are a few sample sentences:—

"From first to last, there has been little about the American educational system and there is now little about the American industrial system to dignify and uplift craftsmanship, or to multiply the physical qualities of the individual man. . . . So long as manual training has to be dominated by the method and atmosphere of the school rather than of the shop, and managed by one whom the capable workman regards as a sort of dilettante theorist rather than by one who likes to wear a blouse and overalls and actually does fine work with his hands, it is not likely to stimulate the best character in workmanship nor to turn out any considerable number of justly self-satisfied and abundantly desirable workmen. . . . I hesitate not a moment in saying that good citizenship and the thrift and morals of the country are quite as dependent upon the mass being trained to skilled work with their hands, as upon a class being advanced in scientific knowledge or in professional accomplishments. . . . It makes little addition to the strength of a nation that some of the people have the highest learning, even that the advanced schools and the professional life are over-crowded, if the masses have not love and capacity for growing things and for making things. . . . The child must have his chance,—an equal, open, hopeful, chance. But he must not be misled. His chance is in work. It is in his becoming accustomed to discipline, to direction, to industry, and to persistence, before he is sixteen years of age."

Here are sample recommendations:—

"Shorten the time in the elementary schools to seven years. Take out what is not vital for a child to know in order to learn or to do other things for himself. Assume that he will learn and do things on his own account if he has the power. Strive to give him power, and expect that through it he will

get knowledge. Stop reasoning that mere information will give him power. Stop the dress parade and pretence about teaching, which consume time unnecessarily. Push the child along and aim to have him finish the elementary school in his fourteenth year. When he is fifteen send him to the trades school whether he has finished the elementary school or not.

"Put into the elementary schools, from the very beginning, some phase of industrial work. Up to the last year or two let it be work that can be done in the schoolroom, at the desks, under the ordinary teachers, and will occupy two or three hours a week. This might proceed from folding paper, molding sand, modeling clay, outlining with a needle, to the simple knife work in wood, plain sewing, knitting, and the like. In the last year or two send the classes to central rooms specially prepared, perhaps to the trades schools, for more complex wood work, cooking, etc. Always emphasize the drawing."

The document may probably be had for the present by applying to the New York State Education Department, Albany.

Art and Economy in Home Decoration. By Mabel Tuke Priestman. 222 pages 5 x 7 1-2. 26 halftone plates. The John Lane Company, New York. \$1.50.

This book, by an interior decorator of some twenty years experience, deals with such problems as the choosing of a color scheme, the treatment of walls, the buying of carpets and rugs, the buying of furniture, portières, and bric-a-brac, and gives practical suggestions as to how to stain floors, and how to ornament fabrics by means of stencilling and printing from engraved blocks. The volume is intended to be of practical assistance to those of moderate incomes, and has the merit of being readable, of advocating, as a rule, that which can be accounted for on the basis of sound principles of design, and of being broad-minded in its canons of taste. He who reads the book will have a wider basis for the intelligent solution of the problems arising in furnishing his own home, although he may not gather a single definite suggestion to fit his particular need. The book abounds in such general statements as these: "A careful selection of the furniture would be advisable." "Many interesting pillow-tops are sold at the art and needlework departments, often with the design indicated in color." But the author does not always state clearly what constitutes the basis upon which a careful selection is to be made, or the sort of design which good taste would select. Such details are left, perhaps wisely, to the individual judgment of the reader. The character of Miss Priestman's work, however, is well known through her contributions to *Country Life*, *American Homes and Gardens*,

The International Studio, etc., which material has been freely used in the making of this comprehensive little volume.

The Furnishing of a Modest Home. By Fred Hamilton Daniels.
114 pages 5 1-2 x 8 1-2. 48 halftone plates. The Davis
Press, Worcester, Mass. \$1.

This book, by an art teacher, had its beginning in a series of lectures on house furnishing delivered primarily to high school pupils. The author states as the definite aim of the book, "to present in simple form and without employing a useless word or illustration, suggestions applicable by all who desire to maintain in their homes an environment of taste at a very modest financial expenditure." The author is as good as his word, and in the ten brief chapters, dealing with the plan of the house, the different rooms, their furnishing and ornamentation, refers everything to fundamental principles, and depends largely upon contrasted illustrations to carry conviction to the reader. The style is free and unconventional, and all the illustrations are directly to the point. Some of them are not happily placed upon the pages, but they are all clear and convincing. In the list of books dealing with this topic, an impartial judge would be obliged to place this book as the primer of house furnishing, the book that can be confidently recommended to answer the first questions a person emerging from esthetic barbarism is likely to ask.

Illustrated Handbook to the Exhibition held in connection with the International Drawing Congress, London, 1908. Edited by Keighley Snowden, with 76 full-page plates, from photographs by Reginald Haines. Second edition. 90 cents.

The volume contains a chapter on the Royal College of Art by Mr. Snowden, on the École des Beaux-Arts by M. Colin, on Art Instruction under the London County Council by its chief inspector, Mr. Christie, Art Education in Scotland by Mr. Dunn, the Leicester Scheme of Correlation by B. J. Fletcher, headmaster of the Municipal School of Art, the Bradford School of Art and Art Technical School by Mr. Stephenson, and the Birmingham Municipal School of Art by W. C. Smith. The plates, unusually clear and sharp throughout the volume, contain hundreds of illustrations of all kinds of work from the lowest grade primary in American schools, to the most advanced work of the highest technical and fine art institutions. It furnishes a thoroughly representative resumé of the exhibition and is replete with suggestions for the

American teacher of drawing and handicraft. The volume may be had by application to Mr. C. Myles Mathews, 151 Cannon St., London, E. C.

Isabella and The Eve of St. Agnes, with illustrations by R. Anning Bell. 70 pages 4 1-2 x 6 1-2, printed at the Chiswick Press, London, and published by Alfred Bartlett, Cornhill, Boston. 54 cts.

This little volume is a delight to the hand and to the eye. The immortal poems are set forth in bold faced type with illustrations in simple bold outline in perfect harmony with the text, printed on hand-made paper, and modestly bound in café au lait with black and gold. It would be a presumptuous waste of words here to commend either the poems of John Keats or the drawings of Anning Bell. Suffice it to say that the charming little volume is one of a series published by Mr. Bartlett, which includes *The Rubaiyat*, *The Odes of John Keats*, *Lycidas*, and other odes by Milton, all illustrated by the same artist, and sold at the same price. Any person interested in more beautiful Christmas souvenirs would better send Mr. Bartlett a couple of two-cent stamps for the sake of having his handsome little catalogue and of seeing his addressed return envelope by Maxfield Parrish!

Book of Alphabets for Use in Schools. By H. W. Shaylor. 24 pages 6 1-2 x 8. Ginn & Co., Boston. \$1 per dozen.

This book of clear-cut and handsome letters begins with skeleton Roman letters and includes other freehand varieties from the classic Roman to the modern broad pen alphabet, the French script, and various forms of Old English letter, several fancy alphabets, historic and modern, and a page of monograms, together with suggestions for decorative pages with ornamental initials. Three pages of the cover are occupied with directions. The first page contains an admirably arranged and skilfully drawn design by Theodore B. Hapgood. The book is perfectly printed in two colors and presents everything that is needed (except personal practice and skill of hand) to insure fine lettering in all public school work. Mr. Shaylor is the Supervisor of Drawing and Penmanship in Portland, Maine.

Franz Hals. By Edgcumbe Staley. *Of the Masterpieces in Color.* Edited by T. Leman Hare. 80 pages 6 x 8, with 8 plates in color. 65 cents net.

This is the twentieth volume of this unique series which tempts the purchaser at sight. The colored plates reproduce with varying success *The Laugh-*

ing Cavalier, so-called, Old Hille Bobbe, The Merry Trio, Franz Hals and His Wife, The Officers of the Shooting Guild of St. Adriæn, The Jolly Mandolinist, The Market Girl, and The Nurse and Child. The story of Franz Hals' life is vivaciously told and his work is commented upon with keen good sense. In finishing the book one feels that he has been introduced to a live man whose work will be forever unique as a combination of literal truth with astonishing freedom of technique.

The last number of The Print Collector's Bulletin, issued by Frederick Keppel & Co., of New York, presents the work of Adolph Appian, of Otto Bacher, and of Félix Bracquemond.

The pamphlet contains eighteen fine reproductions in black and white. These bulletins measure 9 1-2 x 6 1-4 and will be sent postpaid to any address on the receipt of five two-cent stamps; the complete series of sixteen bulletins for \$1.

Perhaps one of these days we shall have in America as impressive a school supply catalogue as the Bibliotheca Paedagogica, of Germany, a volume 7 x 10, containing more than 600 pages crowded full with text and illustrations of every sort of book, chart, apparatus, diagram, picture, model, or object of value to teachers. It contains among other good things many reproductions in color of the artists' auto-lithographs for schoolroom decoration, published by Teubner and imported by Leubrie & Elkus, New York City.

The Boston Public Library has just published a finding list of fairy tales and folk-lore stories to be found in the books at the branches of the Public Library of the city of Boston. The pamphlet has, however, a value in itself as a reference list for teachers.

Good Taste during the Noon Hour in Rural Schools might be the topic of the little pamphlet by Ellen H. Richards, entitled Good Luncheons for Rural Schools without a Kitchen, published by Whitcomb & Barrows, Boston.

RECENT PUBLICATIONS

A SHORT HISTORY OF ENGRAVING AND ETCHING. By A. M. Hind. The author is an authority on the arts of engraving and etching, and being connected with the British Museum has had special opportunities for research. Houghton Mifflin Co. \$5 net.

RUGS: ORIENTAL AND OCCIDENTAL. Antique and Modern. By Rosa Belle Holt. Illustrated in color. New edition of a standard rug book.

There are thirty-four illustrations, twelve in color. A. C. McClurg & Co. \$5 net.

HANDBOOK OF THE STANDARD GALLERIES OF HOLLAND. By Esther Singleton. Criticism, biographical sketches, and discussion of the favorite subjects of the Dutch painters are blended in Miss Singleton's "Baedeker-sized" handbook, which is fully illustrated. A. C. McClurg & Co. \$1 net.

INTERNATIONAL STUDIO, VOLUME 35. July, August, September, and October, 1908. Thirty-eight color plates and over five hundred other illustrations. \$3 net, postage 35 cents.

AUGUSTUS SAINT-GAUDENS. By C. Lewis Hind. Special International Studio Extra Number, 1908. \$3.50 net, postage 35 cents.

THE NOVEMBER MAGAZINES.

SCRIBNER'S. By far the most important article for the supervisor of drawing in the November Scribner's is "The Greatness of Raphael" by Kenyon Cox. It has been the fashion of late to decry this shining genius, and something like a just estimate of the old master by so brilliant a modern master is inspiring. Stanley M. Arthurs has five color plates of more than ordinary excellence as illustrations for his article on "The Old Boston Post Road." Each has a distinct color tone, two of them rendering with happy skill two types of afterglow. The illustrations in black and white best worth careful study are those by Rose O'Neill Wilson for Helen Haines' "Dry Water Trestle." F. Walter Taylor has a well composed and simply treated halftone illustrating "The Guests of Sleep." Yohn has two good plates illustrating "The Trail of the Lonesome Pine." Some of the most charming pictures in this number, however, are to be found under The Field of Art, reproductions from the landscapes of George Frederick Munn, "Normandy" being perhaps the loveliest.

HARPER'S. The first article, "The Seine," by Marie Van Vorst, is capital reading but is of chief interest to the drawing teacher for its fifteen illustrations by Castaigne, reproduced from drawings mostly in pencil. Some of them are most brilliant little compositions, full of life and light, and one, that on page 819, is especially praiseworthy for its rendering of distant detail by simple means, and for the successful management of clouds of smoke. "The Empty House" contains four brilliant illustrations by

Elizabeth Shippen Green, the most daring in composition being that opposite page 844. Many an artist would have had the courage to make use of that wall in color, but few would have risked it in black and white. Students of pen-and-ink will be delighted to find the two drawings by Edwin A. Abbey, pages 855 and 857. "To the Cold Land of Fire" is the title of the entertaining article by Charles Wellington Furlong, illustrated mostly from photographs, but from photographs selected by the author and therefore well composed. But perhaps the most successful series of illustrations in this number, considering the subject and the means of reproduction, are those from the etchings of Charles Henry White illustrating his article on Pittsburgh. The supreme delight of this number, however, is to be found in the warm halftones illustrating the virile and splendid canvases of Horatio Walker. On the whole, the illustrations in the November Harper's are above that magazine's recent monthly average.

McCLURE'S. The most instructive drawing in this number is that on page 85 by Maynard Dixon, a drawing which combines a thorough knowledge of the subject with accuracy in delineation, and breadth and effectiveness in treatment, such as only a man who appreciates the artistic possibilities of the subject can achieve. Mr. Dixon's other drawings illustrating "Loving's Bend" are worth study for their realistic effects secured by simple means. The most important article in this number is the first one, "The Familiar Letters of Augustus St. Gaudens" edited by Rose Standish Nichols, with eight examples of the master's work, six portraits, and fac-simile reproductions of a letter. An unusually artistic photograph, rivalling in composition the work of our most successful illustrators, is that on page 101. A series of pen-drawings, almost unique in character in these days, is to be found in "That There Oliver." They are the work of W. T. Benda. Most illustrators would have attempted these subjects in monochrome.

THE CENTURY for November offers a good opportunity for the comparative study of color plates. In the frontispiece by Alfred Scherres, "The Prayer in the Desert" by Jules Guérin, page 75, "The Golden Hour" by Willard L. Metcalf, page 113, and "Isolde" by Segismund D. Ivanowski, page 145, we have an unusually strong contrast and variety in the effects possible with yellow, red, blue, and black. Compare the four skies: in the first gray but full of hinted color; in the second the deep solid blue of the Oriental sky; in the third that delicate indescribable hue between blue and green shot through with filmy ghosts of orange, yellow, and violet; in the fourth the heavy magnificence of tempestuous colors at sunset. Compare the

foregrounds: the first glistening white stones; the second of indefinite gray sand; the third the velvety grass of an upland pasture; and the fourth the half-real rocks of the land of dreams. Compare the textures of shingle, tile, autumn foliage, rug, woolen cloth, turf, auburn hair, and stage draperies. The invention of the halftone color process bears the same relation to the democracy of art that the invention of the printing press bears to the democracy of learning. The most notable halftone in this number is "The Winter Evening" by Alfred Scherres, page 23, a skilful management of values to simulate gloom, moonlight, and lamplight. "The Groote Schuur," page 45, is like a picture out of fairyland with its wierd contrasts of proportion, form, and tone. The drawing teacher should read "The Case for American Art," a discriminating essay by Christian Brinton. Everybody will be sure to find pleasure in "My Dreams" by Helen Keller, and the comment upon her writings under Topics of the Time.

THE INTERNATIONAL STUDIO abounds in helpful material along the line of pencil sketching from objects. First in importance stands the illustrated article on "Morocco as a Winter Sketching Ground" with admirably clean-cut pencil drawings by Robert E. Groves. Notice especially the skilful model and object drawing, page 25. Next comes the nature drawing of William Crosley, pages 50 and 53, and then the landscape work of J. B. Yongkend, beginning on page 3. Tapestries designed by Burne-Jones and H. J. Dearle will furnish fresh delights to the admirers of the leading Pre-Raphaelite master, one of whose designs, "Flora," is well reproduced in color on page 19. The virile compositions of Paul Dougherty are good illustrations of space division and massing of values. So also are the illustrations from the paintings of Giuseppe Pelizza. Among the best illustrations of applied design this month are the pottery, pages xxiv, xxvii, and xxix, metal work, page xxii, and the leather work, page xxv.

CHRISTIAN ART for October opens with a well written article on "The Sculpture of the Tomb" by Ernest Short, ending with a sensible constructive suggestion, and an example of a funeral tablet by Henry Vaughan, carved by Kirchmayer, which point the way to a new and more satisfactory form of memorial. "Modern Protestant Architecture in Germany" is illustrated by the new church in Strehlen, and praiseworthy stained glass windows are exemplified by those at Fairford, England, of the period of 1490. Paschal candlesticks and some others by J. Travenor Perry, offer suggestions to the designer and metal worker.

CRAFTSMAN. The November number contains a good many hints for the teacher, notably what the wood carver should see when he tries to make decorative use of animal or plant life, page 247; the secret of the wonderful color combinations used by the Orientals and by primitive peoples, page 245; some built-in furnishings from our own bungalows; a simple model or two for metal workers, page 231; and "Developing a Home Industry" by Helen R. Albee, page 236. Other articles of special interest to the teacher are "Our Western Painters" by Gardner Teall, the article on Bourdelle by J. W. Fosdick, and "A Bank Built for Farmers," a description of one of Louis Sullivan's startlingly original designs. Such illustrations as those of the artist's home in Japan, and the summer camp in San Gabriel canyon cannot but help to educate the taste of the American people for more beautiful homes; and such an article as Dr. Gulick's on teaching American children to play, cannot but make for a more beautiful American life.

OUTLOOK. In the November number the teacher of geography will find an unusually valuable article on "Camel Trails," by Charles Wellington Furlong, illustrated with paintings and photographs by the author; and two others containing valuable material, "A Day in North Holland" by Elbert F. Baldwin, and "Aunt Jane and Her People" by Rossa B. Cooley. Teachers of design and handicraft will welcome "The Fine Art of Book-binding" by Claire Coburn Swift with nine illustrations.

THE AMERICAN MAGAZINE for November offers an instructive contrast in pen handling as shown by the work of R. M. Crosby in Myra Kelley's "Elizabeth's Aunt Elizabeth," and that of Franklin Booth for Brand Whitlock's "The Gold Brick." The illustrations in crayon by J. Hambridge are enough to entice any man to read "The Psychology of Woman's Dress" by W. I. Thomas. That on page 68 is a masterpiece. "The Sultan of Turkey" by Nicholas Adrossides is almost uncanny in its fascination.

THE WORLD TO-DAY contains an article on "The Civic Conversion of a City" by John Ihlder which lovers of beauty would do well to read. This number contains little else of direct interest to the teacher of drawing except a number of views offering admirable material for pictorial composition in high school classes. "Where Rubies are Pebbles" by Francis Thatcher contains rare information in both text and pictures.

SUBURBAN LIFE is full of good things for the drawing teacher. It opens with a frontispiece which is sure to provoke a smile of satisfaction, a Jack-o'-lantern artist at work, and a readable article by Liberty H. Bailey

entitled "Having Eyes They See Not." Horace J. McFarland writes of "Street Signs Good and Bad," with eight illustrations; H. H. Howland on the grain in the wood and how it gets there; Richard Morton on well furnished and poorly furnished rooms and why. Suggestions for making good colored stereopticon slides are given by John C. Bowker, and a description of a home workshop is given by A. L. Hall.

THE HOUSE BEAUTIFUL contains an article describing the work of Forrest Emerson Mann at Grand Rapids, Mich., by Mabel Tuke Priestman, and offers suggestions to the designer in modeling, textiles, and domestic architecture.

THE HOUSEKEEPER for November may almost be called a public school number. Judge Ben B. Lindsay writes of "The Public School and Morality," Marion Bonsall contributes her second report of visits to schools, and the reader's page is devoted to public school problems. The suggestions for fancy-work tend to perpetuate well known barbarities; but the fashion plates show an increasing appreciation of color harmony in dress.

THE LADIES' HOME JOURNAL contains some good designs for stencilled work with embroidery by Mrs. Wilson and Gertrude Heath, for finger-bowl doilies, by Sarah Hadley, and for wearing apparel, etc., by Elizabeth Glantzberg and Mrs. Wilson. Little gifts by Italian needle workers at the Richmond Hill Settlement House, New York, are good technically but in some cases not so pleasing in design. "The Bag as a Christmas Gift" by Lillian Wilson presents reasonable and beautiful applications of ornament of various kinds, and the suggestions for using up old pieces of lace, by Sarah Hadley are sensible. "Leather Work as Handicraft," by Anna C. Ripley has unusually clear and beautiful illustrations. The Journal is almost a handicraft number, and presents a standard of handicraft much higher than the average.

THE PRINTING ART is unusually rich in illustrations, both in black and white and in color, the most brilliantly successful being the plate from a drawing by Clarence F. Underwood from "The Book of Sweethearts." Among the artists whose work is represented in the halftones are Michelangelo, Franz Hals, Rembrandt, Hobbema, and Whistler. Representative book pages furnish good suggestions for beauty in school work. Hamilton W. Mabie writes on "The Immediate Need of Fine Printing," Temple Scott upon "The Limitations of the Printer's Art," and Henry T. Bailey gives a glimpse of a modern master, Mr. Cobden-Sanderson.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE **THIS** PIECE of WORK MY BEST

OCTOBER CONTEST

AWARDS

First Prize, Book, School Arts Packet No. 7, "Japanese Birds and Animals," and Badge with Gold Decoration.

*Elsie G. Gill, VIII, Central School, Middletown, Conn.

Second Prize, "Christmas Packet," and Badge with Silver Decoration.

Archie Hampshire, VIII, Hawkins School, Swissvale, Pa.

Willie E. Haskell, IX, 8 Chapain St., Brattleboro, Vt.

Anniversary MacPherson, VII, Kenton, O.

Leona Pfeifer, VIII, Central Advanced School, Utica, N. Y.

Phylis Spinney, VIII, Mt. St. Joseph Academy, Brighton, Mass.

Third Prize, "Christmas Place Cards," and Badge.

Ida Bartlett, VI, Kennett Square, Pa.

*Carroll Black, IX, 17 Gannett St., Augusta, Me.

Mabelle G. Borden, VII, Franklin St., South Braintree, Mass.

Hazel Foster, VII, 57 Patterson St., Augusta, Me.

*Anna Greene, IX, Crescent St., Middletown, Conn.

Bertha Haskell, Merrimack School, Concord, N. H.

Ethel Heift, VIII, Central Advanced School, Utica, N. Y.

Grace Noble, IX, Florence, Mass.

Frank Smith, VIII, West Flora St., Stockton, Cal.

Fryda Winther, 110 S. Center St., Sioux City, Iowa.

Fourth Prize, The Badge.

Helen Anderson, V, Carr School, Somerville, Mass.

*Janet Arndt, VIII, 935 N. San Joaquin St., Stockton, Cal.

Guy C. Arnold, VIII, Greenville, N. H.

Mena Balmforth, V, 22 Lake St., Lawrence, Mass.

Katherine Barnard, VIII, Shelburne Center, Mass.

*A winner of honors in some previous contest.

- Howard Baumgartner, VII, Dunkirk, N. Y.
Helen Beckster, III, Leete St., West Haven, Conn.
*Robert Boyd, II, 11 Western Ave., Augusta, Me.
W. Ellis Condon, IV, South Braintree, Mass.
Leona Corbin, II, Easthampton, Mass.
Charles Donahue, VIII, Quinebaug, Conn.
Helen Duveneck, IV, Delaware, Ohio.
Helen English, I, Kennett Square, Pa.
Catharine Farrell, IV, Sudbury, Mass.
Grace Finley, IX, 115 Pine St., Danvers, Mass.
*Clarence Funk, VI, Geneva, Ohio.
Fred Geisler, VI, 19 Webster's Court, Lawrence, Mass.
Ruth Gifford, VII, St. Charles, Ill.
Ameeda Girouard, III, Greenville, N. H.
Alice Goddard, VII, Canoe Brook School, Branford, Conn.
Gertrude Goodell, IX, Shelburne Falls, Mass.
Mamie Gustafson, V, Florence, Mass.
William Hanks, II, 17 Crosby St., Augusta, Me.
Lulu Hannabery, VII, Bristol, Pa.
Emma Hovestadt, VIII, Horace Mann School, Everett, Mass.
Bernice Howard, VI, Hawkins School, Swissvale, Pa.
Marie Huot, VI, Hawkins School, Swissvale, Pa.
Ida Johnson, VIII, Horace Mann School, Everett, Mass.
Rudolph Karl, III, Dunkirk, N. Y.
Ruth L. Kitchen, VIII, Marengo, Ill.
Ethel Lane, VII, Sherbrook Ave., Braintree, Mass.
Esther Magel, VIII, Colchester, Conn.
Ruth Nelson, VIII, 155 Main St., Southbridge, Mass.
James E. Nichols, VII, St. Charles, Ill.
David Pierce, VII, 34 Pleasant St., Westerly, R. I.
Frank Prince, 1314 E. Sonova St., Stockton, Cal.
*Wimfred Putnam, Easthampton, Mass.
William Rieminschneider, VIII, 2004 Palm Ave., Sioux City Iowa.
William Robinson, II, Quarry Hill School, Westerly, R. I.
Ashton Stowell, IX, Florence, Mass.
Clara Strong, VIII, Elm Street School, Westerly, R. I.
Mabel Strong, IX, Elm Street School, Westerly, R. I.

*A winner of honors in some previous contest.

Agnes Subkoski, VIII, Dunkirk, N. Y.
Lote Szalankiewtz, II, Easthampton, Mass.
Louise Taggart, IV, Delaware, Ohio.
George E. Tibbetts, VI, Gill, Mass.
Herbert Towne, IV, Holyoke, Mass.
Blanche Voirrn, II, Kenton, Ohio.
Edward Wagner, I, 525 N. San Joaquin St., Stockton, Cal.
Helen Webb, VIII, Bristol, Pa.
Albert Webster, II, Belleville, Mich.
Herbert Wellmer, School No. 95, Baltimore, Md.
Gertrude Wells, VII, Southbridge, Mass.
Dorothy White, VII, 814 East King St., Kenton, Ohio.
Charlotte A. Whiting, IX, Sudbury, Mass.
Leona Wilson, 321 West Fifth St., Sioux City, Iowa.
Frank H. Woods, Groton, Mass.
Grace Young, V, Box 176, West Groton, Mass.

Honorable Mention

| | |
|------------------------------------|---------------------------------|
| Edward Action, Sioux City | Dorothea Burnett, Geneva |
| Gladys D. Alden, Waukegan | Beauford Carter, Kennett Square |
| Flora Allen, Florence | Oswald Castonguay, Greenville |
| *Jessie Anderson, Middletown | Vernon Cicinato, Stockton |
| Arminta Atkins, Geneva | Irving Clark, Utica |
| Harold Atkinson, South Sudbury | Charlotte Clinton, West Haven |
| Edith Babb, Brattleboro | *Margaret Collins, Brighton |
| Richard Beliveau, Florence | Dorothy Cosic, Bristol |
| Malia Bernasconi, Westerly | William J. Cunningham, Bristol |
| Paul Berry, East Northfield | Francis Curtis, Groton |
| Elise Bertheau, Stockton | Paul Davidson, Bozeman |
| Fred Beswick, Bristol | Dorothy Davis, Shelburne Center |
| Carol Blackler, Westerly | Mabelle Dennis, Augusta |
| Myrtie Blanch, Greenville | Henry Donahue, Groton |
| Emile Boulet, Westerly | Arnold W. Duffy, East Bristol |
| Meredith H. Brooks, Kennett Square | Frances Eggers, Dunkirk |
| Helen Brown, North Westchester | Edna Ellis, Augusta |
| Nathalie Brown, Westerly | Arthur Fontaine, Southbridge |
| William Burger, Dunkirk | Irving Fowler, Augusta |

*A winner of honors in some previous contest.

Ellinor K. Fownes, Sudbury
*Daniel G. Fox, Boston
Victoria Frazier, South Braintree
Edward Frederick, Lawrence
Olivia Friberg, West Haven
Roger Frost, Shelburne Falls
Alivine Geiger, Shelburne Center
Bessie Glenn, Danvers
Charles Goodnow, South Sudbury
Henry Gould, Bristol
Dorothy Guilfort, Belleville
M. K. Hackett, Guilford
Lottie Haines, Everett
Wilfred Hall, Augusta
Ellen E. Halligan, Shelburne Falls
Samuel Harris, Baltimore
Charlotte E. Haskell, Concord
Douglas Healy, Easthampton
Louis Heitman, Roselle
Adelaide Held, Kenton
Florence Horazdosky, Geneva
F. Erwyn Horn, Bristol
Raymond Hubbard, Middletown
Richard Hunt, Braintree
C. Ingraham, No. Westchester
Fannie Ingraham, No. Westchester
Alice Jackson, Southbridge
Gilbert James, Westerly
Evald Johnson, St. Charles
Ralph Johnson, St. Charles
Ruth Kane, West Groton
Mary Kelly, Westerly
Carr Kennedy, Augusta
Isabella Keppie, Lawrence
Benjamin F. Killen, Swissvale
*Hazel Kimball, Greenville
Arthur Kramer, Sioux City

Aldea Labelle, Quinebaug
Aubrey Landschoof, Dunkirk
Shailer N. Lawton, Brattleboro
Raymond Leibold, Delaware
Ferol Liggette, St. Charles
Katie Lucas, Rankin
Walter MacDowell, Kennett Square
Gum Mark, Stockton
Ona Mather, Sioux City
Elizabeth McDonald, Augusta
Bessie McKay, Everett
Mabel Michel, Geneva
Violet Michelbach, Delaware
Eunice Miller, Stockton
Wilbur Muffett, Bristol
Fred Munich, Utica
Madge Nickerson, East Harwich
Helen Nicholas, Kennett Square
Gertrude Oster, Somerville
Dorothy P——, Roselle
Dominck R——, Dunkirk
Katie Rau, Gill
Jennie May Raymond, Quinebaug
Mildred Reed, Shelburne Falls
Daisy Richmond, Stockton
Helen P. Robbins, Harwich
Sheldon Rogers, Marengo
Angie Rose, South Braintree
Harry Ruddock, Shelburne Centre
Morris Saffran, Boston
*Ruth H. H. Sanders, Southbridge
Olive J. Schlichtman, Stockton
Everett Sheldon, Kenton
Mary Silva, Provincetown
*Everill Simmons, Westerly
Madeline Sisson, Westerly
Ruth Skelton, Kennett Square

*A winner of honors in some previous contest.

Bessie Smith, Utica
Helen Smith, Kenton
Susie Smith, Kenton
M. Elizabeth Solandt, E. Northfield
Marion Sparrow, Orleans
Irma Speidel, Swissvale
Leonora Stiles, Sudbury
Warren Streeter, Easthampton
Gladys Sweet, Southbridge
Helen Throckmorton, Sioux City
Harry Travis, Wasco
Ruth Trufaut, E. Braintree

Ella M. Unger, Lawrence
Ada Valerio, Everett
Helen Weiser, Holyoke
Charles Wells, Delaware
Ruth Whitfield, Stockton
Margaret Wiegel, Swissvale
Helen Norris Wilson, Braintree
Edna Wollaston, Dunkirk
Louise Wood, Southbridge
Mary E. Young, East Harwich
*Margaret C. Zoudlick, Easthampton

SPECIAL PRIZE

The Badge

Pauline Davis, High School, Guilford, Conn.
*Paul W. Dudley, High School, Guilford, Conn.
Lida Higgins, Box 666, Provincetown, Mass.
Reuben S. Hopkins, High School, Orleans, Mass.
Beatrice L. Nickerson, High School, Chatham, Mass.
Thomas Rogers, High School, Chatham, Mass.
Wray Stiner, High School, Kennett Square, Pa.

There was a gratifying increase in the number of different towns represented in the October contest, and also in the number of drawings in lead pencil. Teachers will do well to give special attention to the representation of joints and other details of growth, not only because they are essential in the truthful representation of the natural specimen, but because they furnish suggestive detail which, properly handled, gives additional charm in decorative arrangement. The color in decorative arrangement was much better than in previous years, largely because so many teachers now have their pupils make their own mounts or frames by tinting ordinary drawing paper instead

*A winner of honors in some previous contest.

of by making use of colored papers purchased from some dealer. How much better to train children to depend upon themselves to furnish all that they need whenever possible.

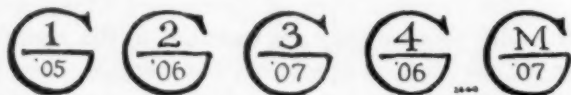
The following quotation from the recently published *Outlines of a prominent supervisor of drawing* is a good suggestion for teachers everywhere:

"All principals of primary schools and 6th and 7th grade teachers are requested to send to the office of the Director the name and drawings of at least one child in her school or room who has unusual ability and interest in drawing. There may be several and there will always be one in a class above the lower grades where special interest may be awakened.

"Teachers should suggest home work and lend whatever may be necessary to the few pupils who do the best work. If drawings made by these pupils could be sent occasionally to The School Arts Book, Worcester, Mass., prizes may be won and much interest created in the whole school."

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, thereafter he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in, he must put a 4, and the date and so on. If he should receive a Mention

after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

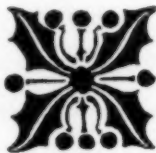
☞ Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prizes unless the latest work is better than that previously submitted.

☞ The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

☞ Remember to have full name and mailing address written on the back of each sheet. Send the drawings flat.

☞ If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

☞ A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of The Davis Press.



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The Pewter Jug by Wm. M. Chase, still life painting, reproduced in color. Class in Oil Painting, first lesson by Chas. C. Curran. Class in Water Color, first lesson by Rhoda Holmes Nicholls. Still Life Painting, by Emil Carlsen, Instructor at the National Academy of Design Schools. Cast Drawing, first paper by Fred. Van Vliet Baker, Instructor at Pratt Institute. Miniature Painting, first paper by Wm. J. Baer, President National Society of Miniature Painters. Illumination, first paper by Florence Gotthold. Modeling, first paper by Chas. J. Pike. Japanese Arrangement of Flowers, by Mary Averill. Stenciling, by Nancy Beyer. Rings, by Emily F. Peacock.

October number will soon be out of print. No more sample copies of that number will be sent out except at full price of 40 cents, or on time subscriptions. Orders for sample copies will be filled with the November or December numbers.

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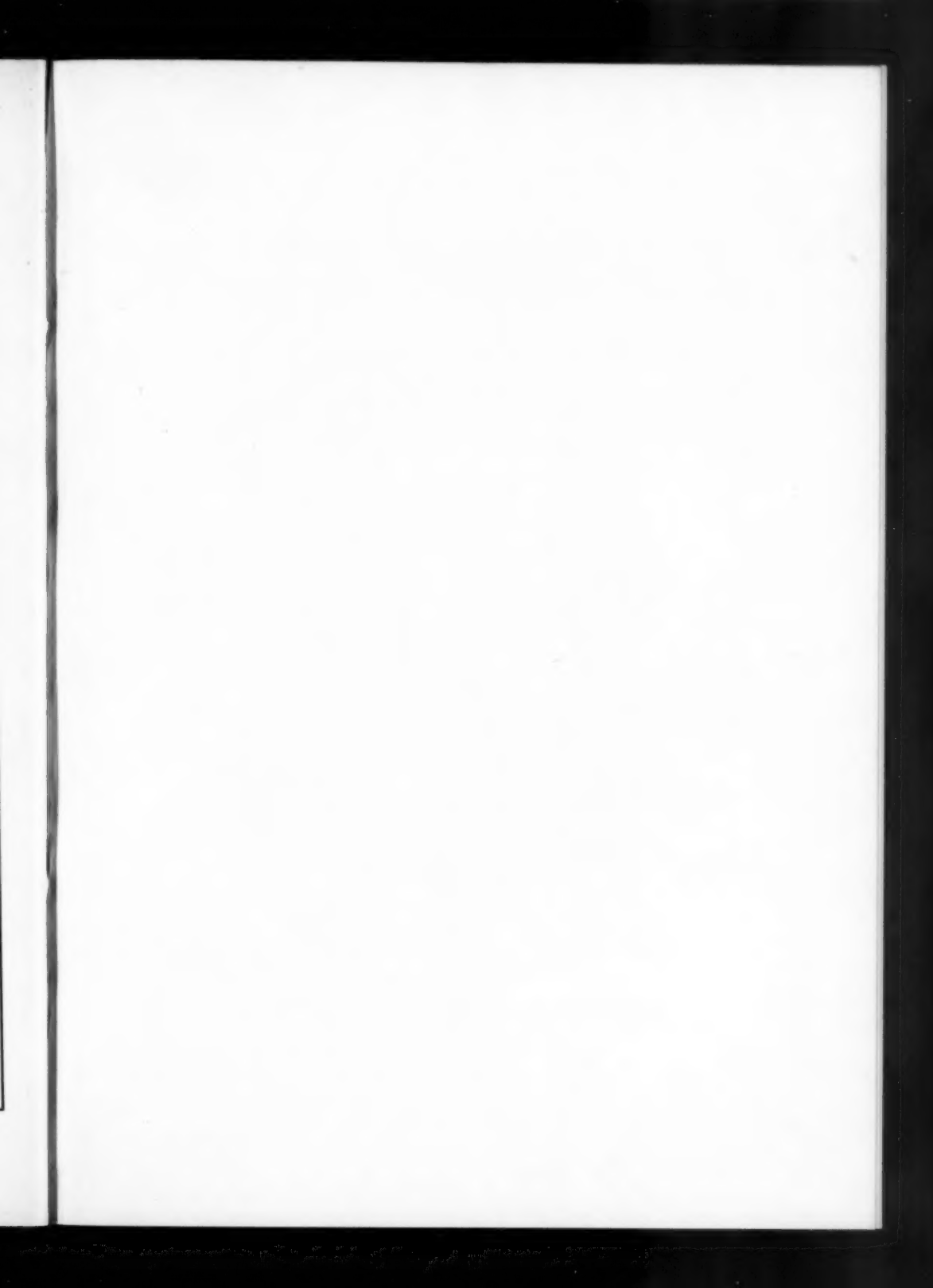
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